

# LITHOGRAPHY

*ml*

**W**ishing  
**Y**ou

a merry  
**C**hristmas

**Fast Blue 1384P**

## **Senelith Inks**

were the first lithographic inks  
made from dyestuffs  
treated with sodium tungstate  
for better sunfastness  
and are still leading  
with their outstanding resistance properties

**The Senefelder Company, Inc.**

*"Everything for Lithography"*

**32-34 Greene Street**

**New York 13, N. Y.**

**IT'S DYNAMIC...**

**PRECEDENT-SHATTERING**

**...REVOLUTIONARY!**

**STRONG STATEMENT?**

**YES!!**

**MOST EMPHATICALLY, YES!**

**...AND TRUE!**



**MODEL  
GCF 30 x 40 TL**  
AVAILABLE IN ALL STANDARD SIZES

Roberts and Porter and all its branches, in collaboration with the Jos. Gelb Company, New York, now bring you the Gelb True Fidelity Vacuum Printing Frame.

**N**O arc lamps... No glare... No dust or fumes... No auxiliary timers... No carbons to trim or replace!

Light volume is constant over the entire work surface regardless of plate size... no center hot-spot or loss of light intensity at the edges!

Makes possible for the first time the transfer and faithful reproduction of a transparency to light-sensitive material... positively no distortion of lines or elongation

of dot structure... no guesswork... no make-overs.

Solves completely the platemaking problem for the operator... and for management... *Safe*... enclosed light protects operator's eyes... *Economical*... consumes 8 amps as compared with 35 amps with the carbon arc... *Fast*... exposure  $\frac{1}{2}$  that required by double carbon arc.

Literature covering this sensational new vacuum printing frame, as well as other Gelb photo-mechanical equipment will be mailed upon request.

**We also distribute Gelb Whirlers, Precision Process Cameras, Etching and Clearing Tables, Layout & Stripping Tables, Retouching Desks, conventional Vacuum Frames and Carbon Arc Lamps.**

*This insert was printed from plates made with the Gelb True Fidelity Vacuum Printing Frame*

**ROBERTS & PORTER, Inc.**

GENERAL OFFICES — 402 South Market St., CHICAGO, ILL.

NEW YORK

DETROIT

BOSTON

CINCINNATI

BALTIMORE

KANSAS CITY

LOS ANGELES

622-626 Greenwich St. 481 W. Columbia St. 88 Broad St. 209 E. 6th St. 1200 S. Baylis St. 700 W. 12th St. 344 N. Vermont Ave.

## THE GELB OVERHEAD PRECISION PROCESS CAMERA

Overall view of the Gelb Overhead Precision Process Camera. Note rigidity of its Back-Bone centered overhead construction, no part swings right or left to strain the balance or increase operating space...and operator may handle his materials without inconvenience.

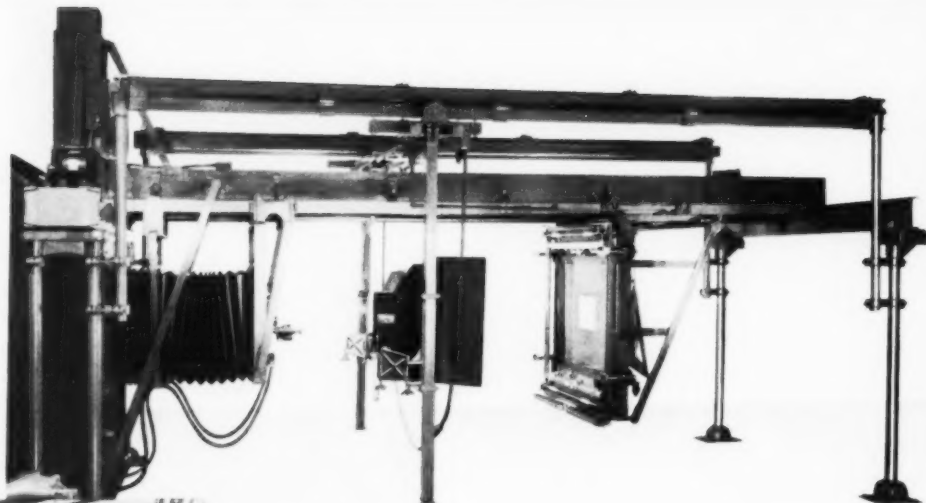


PHOTO COURTESY OF THE NEW YORK NEWS.

Illustration of Gelb camera installation at the N. Y. News Color Gravure Division, Brooklyn, N. Y.

This photo shows the Gelb Precision Camera back, with portable Remote Control Cabinet at left. With this cabinet, operator may work inside or outside the darkroom.

# TRUE PRECISION

...with ease in operation!

**A**CCURACY—the prime factor in *any* process camera, is absolutely assured in the operation of the Gelb Precision Process Camera.

The accuracy of the Gelb Precision Camera is *microscopic* ... guaranteed to *one thousandth of an inch* through precision-machined, motor driven screw-spindle drive, designed to eliminate all backlash ... yet all operations are performed by a simple remote control system ... no visual inspection is necessary.

This microscopic accuracy is maintained throughout the camera range ... from double enlargement to a five time reduction — and greater enlargement is possible with the attachment of the lens extension cone.

All focusing, color filtering and exposure operations are by remote control, and the camera will accommodate direct screen separations from colored copy or transparencies, continuous tone separations from either ... and direct masking of both with absolute fidelity.

You may see, at the Gelb showroom, or at one of the Gelb installations, a halftone subject exposed for one half the formula time, then the camera focus completely changed ... then brought back to original focal calibration reading — and re-exposed to complete the normal exposure — with the net result *a perfect dot structure!*

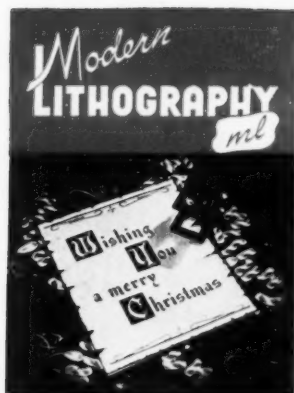
Demonstrations of the Gelb Precision Process Camera, as well as other Gelb Photo-Mechanical equipment may be seen by appointment. Literature on all Gelb equipment will be forwarded upon request.

## JOS. GELB COMPANY

OFFICE & SHOWROOM: 356 WEST 40th STREET • N. Y. 18, N. Y.

DISTRIBUTORS IN ALL PRINCIPAL CITIES AND IN CANADA





### THE COVER

We're not sure, but we suspect that about every lithographer gives the glass treatment to the Christmas cards he receives.



ROBERT P. LONG  
Editor

THOMAS MORGAN  
Business Manager

Address all correspondence to  
254 W. 31st St., New York 1, N. Y.

December, 1949

VOLUME 17, NO. 12

## What You Will Find in this Issue

Editorials .....	27
Cost Control—An Estimator's Viewpoint .....	28
<i>By Ben Harris</i>	
What's Ahead in Offset Newspapers? .....	31
<i>By C. H. Flint</i>	
Good Shop Supervision, Part Two .....	32
<i>By Frank A. Myers</i>	
Roll Leaf Stamping, Embossing and Die-Cutting on a Platen Press .....	35
<i>By Basil M. Parsons</i>	
Lithography Needs a Program .....	37
<i>By Herbert P. Paschel</i>	
Education Seen as Major Need .....	38
<i>By Dr. D. J. MacDonald</i>	
PIA Meets on Coast; Elects Jeffries .....	49
Lord Baltimore Press Plans New Plant .....	53
Through the Glass .....	55
D'Arcy Expands, Appoints Weber Vice President ....	57
News About the Trade .....	59
Litho Club News .....	77
Equipment, Products, Services, Bulletins .....	83
Index to Articles in 1949 .....	101
Classified Advertisements .....	107
Index to Advertisers .....	111

## MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

**SUBSCRIPTION RATES:** One year \$3.00, two years \$5.00. Canada and foreign, one year, \$4.00, two years, \$7.00. Group subscriptions (U. S. only) Four or more entered as a group, \$1.50 each. (May be sent to different addresses.)

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# A VINYLITE

THAT

*Tops them All*

for Lithographic Printing

## DINOBASE

*"It Holds Size"*

Dinobase PN is processed on both sides to give a fine satin matte finished surface. Ideal for blue-prints, press proofing for register, original art work, opaque masking, composing, overlays, etc.

Dinobase PN is available in all film standard sizes to a maximum of 48"x96" and in a .010 thickness only. Either translucent clear or translucent white.



**THE DI-NOC COMPANY**

1700 London Road • CLEVELAND 12, OHIO

Merry Christmas  
and a  
Prosperous New Year

DISTRIBUTORS OF  
**THE ELECTRON-O-PLATE MACHINES**

"OVER A HALF CENTURY OF SERVICE"



**H. & G. B. SIEBOLD, INC.**

MANUFACTURERS OF  
**PRINTING—LITHOGRAPHIC INKS AND SUPPLIES**  
**47 WATTS STREET • NEW YORK 13, N. Y.**



U. S. Patent Pending

MEMBER *Lithographic Technical Foundation and National Association of Printing Ink Makers*

# *from bottle caps to barrels*

*... there's a HOE press that will handle any metal decorating job at the highest operating speeds ever attained in metal lithography.*

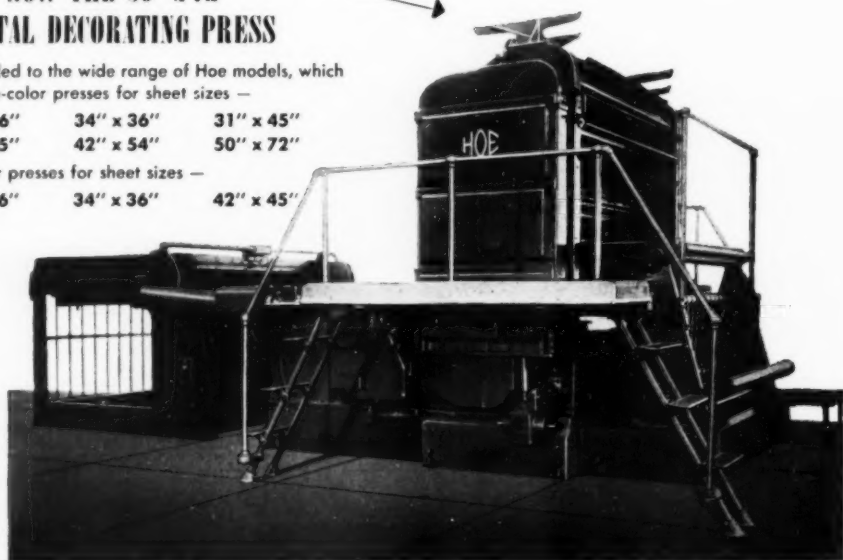
## **NOW THE 50" x 72" METAL DECORATING PRESS**

has been added to the wide range of Hoe models, which include single-color presses for sheet sizes —

29" x 36"	34" x 36"	31" x 45"
42" x 45"	42" x 54"	50" x 72"

and two-color presses for sheet sizes —

29" x 36"	34" x 36"	42" x 45"
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These presses are designed to print on tin-plate, steel or aluminum sheets from 36 to 16 gauge. Adequate and even distribution of color is assured on jobs requiring the heaviest body of color. In gang die printing of jar caps and crowns, the entire lithographed sheet conforms exactly to the stamping press layout sheet. For two-color lithography, two

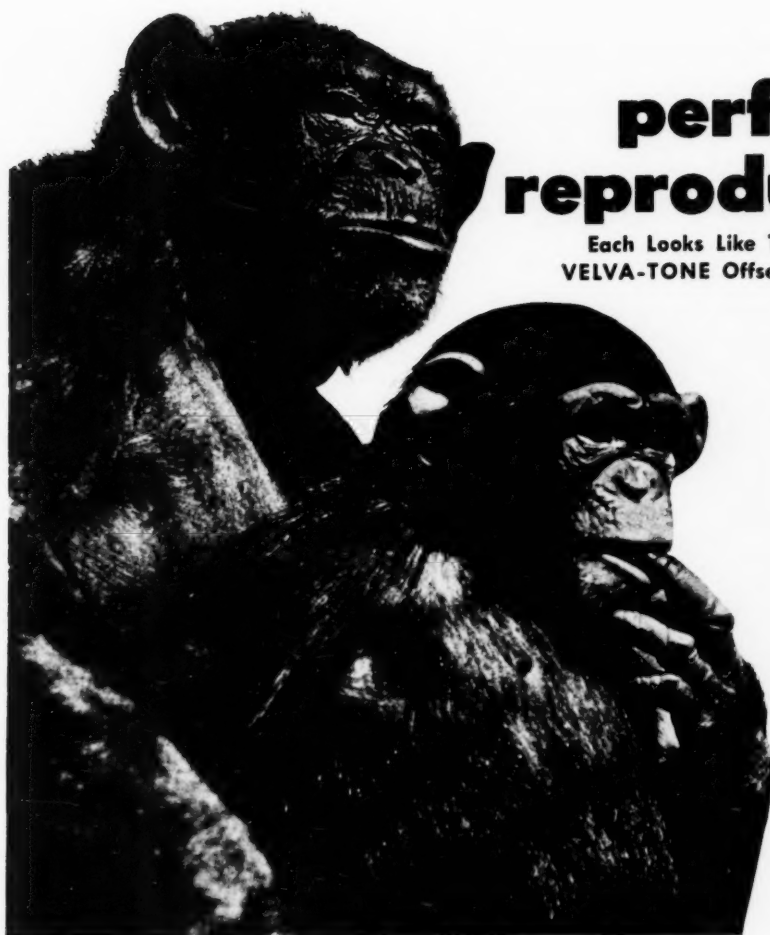
presses, absolutely synchronized, insure accurate color register.

*Presses will also be designed and built for special purposes. Write for information.*

## **R. HOE & CO., INC.**

910 East 138th Street New York 54, N. Y.  
BRANCHES: BOSTON • CHICAGO • SAN FRANCISCO  
BIRMINGHAM • PORTLAND, ORE.

MODERN LITHOGRAPHY, December, 1949



# perfect reproduction

Each Looks Like The Next With  
VELVA-TONE Offset Press Blankets

See for yourself —



*Surface of standard offset blanket magnified 25 times, showing pinholes and rough spots that cause blurred, off-standard reproductions.*



*Surface of Goodyear Velva-Tone blanket, magnified 25 times. No pinholes, no roughness. Uniformly smooth surface means perfect reproduction.*

**I**n offset printing, you get look-alikes with Velva-Tone press blankets on your press — identical pieces, each a perfect reproduction of your original copy.

For Velva-Tone offset press blankets are typical of Goodyear's ability — through long experience with synthetic rubbers — to compound specific

formulations to do specific jobs better than they've ever been done before.

The special synthetics used in making Velva-Tone offset blankets give them an absolutely uniform texture throughout — no pinholes or flaws to cause blurred reproductions. Velva-Tone is resistant to the greases

in offset inks — isn't affected by driers. Its velvet-smooth surface lasts longer — gives you better results at lower operating costs.

Write for full details on Velva-Tone offset press blankets to Goodyear. Printers Supplies Dept., Akron 16, Ohio.

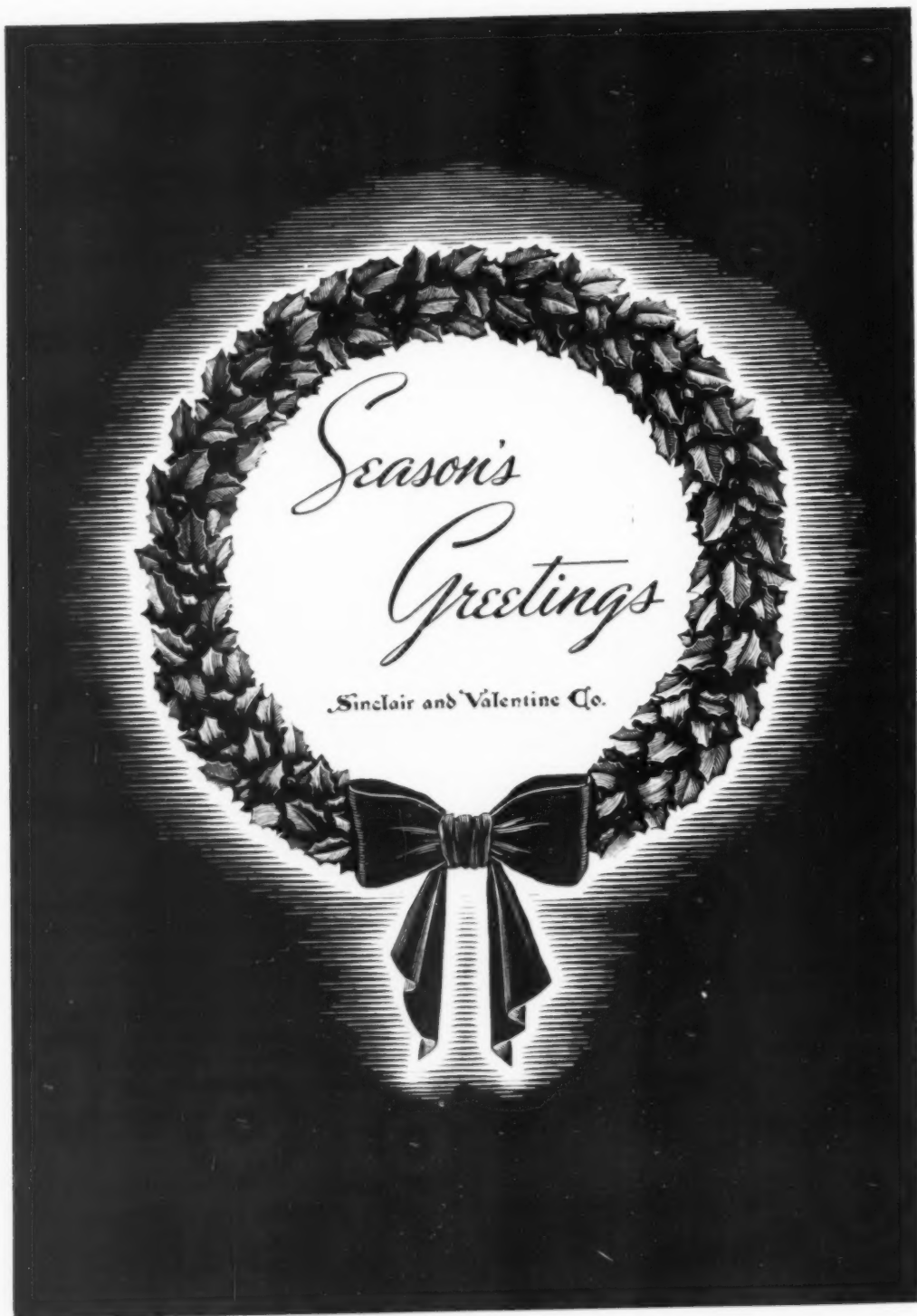
*Velva-Tone Offset Press Blankets Are Available in Black and Red Face*

# GOOD YEAR

Velva-Tone—T.M. The Goodyear Tire & Rubber Company

**THE GREATEST NAME IN RUBBER**





# 26

## BASIC MACHINES

*used by Printers, Lithographers,  
Binders . . . for*

**FEEDING** CHRISTENSEN CONTINUOUS STREAM FEEDER—For flat-bed, rotary and offset presses and varnishing machines where high speed is essential.

DEXTER CONTINUOUS RELOADING CARDBOARD FEEDER—Feeds cardboard up to 40 point thickness to any make flat-bed printing press, also to flat-bed cutting and creasing presses, in sheet sizes up to maximum capacity of press.

CHRISTENSEN PILE SUCTION STREAM FEEDER—For flat-bed, rotary and offset presses and varnishing machines.

DEXTER CONTINUOUS RELOADING SHEET METAL FEEDER—Feeding sheets 38 to 24 gauge, in standard sizes 14 x 18" to 36 x 44"—at speeds of up to 80 per minute—and available also on special order to handle larger sheets, this Dexter Machine provides operation uninterrupted by stops for reloading.

**FOLDING** CLEVELAND FOLDING MACHINES—For circulars, greeting cards, booklets, singly or in gangs—catalogs, publications, etc. **Seven models**, covering every bindery requirement and handling sheets from 3 x 4" to 42 x 62".

DEXTER JOBBING FOLDERS, DOUBLE SIXTEEN AND QUADRUPLE SIXTEEN FOLDERS—For job work and book folding in sheets from 12 x 15" to 44 x 58".

**TRIMMING** BRACKETT SAFETY TRIMMER—For label cutting, booklet trimming, singly or in multiple form, and cutting gang work.

**GATHERING and STITCHING** CHRISTENSEN GANG STITCHER—For inserting and stitching saddle-bound catalogs and periodicals.

McCain AUTOMATIC SIGNATURE FEEDER—For use on Christensen Gang Stitcher. Speeds production, secures economies, obviates manual error. Trimmer also available for attachment to this machine.

MARTIN ROTARY GATHERER, STITCHER AND COVERER—For gathering signatures of books prior to other binding operations, and for gathering, side-stitching and covering magazines.

**VARNISHING** CHRISTENSEN VARNISHING MACHINE—For all types of varnishing jobs.

**BRONZING** CHRISTENSEN HIGH SPEED BRONZER—For all types of sheet bronzing.

**SORTING** DEXTER SORTING MACHINE—For paper mills. Speeds production and eliminates waste motion in coated paper and bond finishing rooms.

*Sold and serviced by*

# *Dexter Folder Company*

General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle, Toronto, Montreal, Winnipeg . . . and in Foreign Countries

Prominent Users of Strathmore Letterhead Papers: No. 85 of a Series



"Signing the Declaration of Independence." In this same room the Insurance Company of North America was founded in 1792. Benjamin Rush, great-grandson of a signer of the Declaration, was president of the North America for many years.

**Tradition expressed  
through STRATHMORE**

The Insurance Company of North America, first capital stock fire and marine insurance company founded in this country, started in December, 1792, by underwriting vessels and cargoes leaving Philadelphia. Today North America writes practically all types of insurance except life . . . has operated during the administration of every president of the United States.

Obviously a company so rich in tradition requires a quality letterhead. Accordingly, North America Companies, which consists of the Insurance Company of North America and its affiliates, uses a Strathmore letterhead paper.

If your present letterhead does not fully express the prestige of your firm, ask your supplier to submit new designs on Strathmore papers.

*Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond.*

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OF FINE  
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in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

*This series appears in:*

**TIME**

**NEWSWEEK**

**BUSINESS WEEK**

**ADVERTISING AGENCY**

**PRINTERS' INK**

**SALES MANAGEMENT**



## **I'VE BEEN CUTTING MY OWN THROAT!**

"It's been 'business suicide' operating presses until they would no longer produce quality printing. It just won't work with today's competition . . . my costs are often too high to enable me to take certain jobs profitably.

"My Miehle representative has given me production figures which show where the trouble lies. On many jobs my competitors, with new Miehle equipment, print 10,000 sheets with ease while the crew on my old press break their necks to print only 6000 in the same time. An increase of 67% in press production . . . at virtually the same cost."

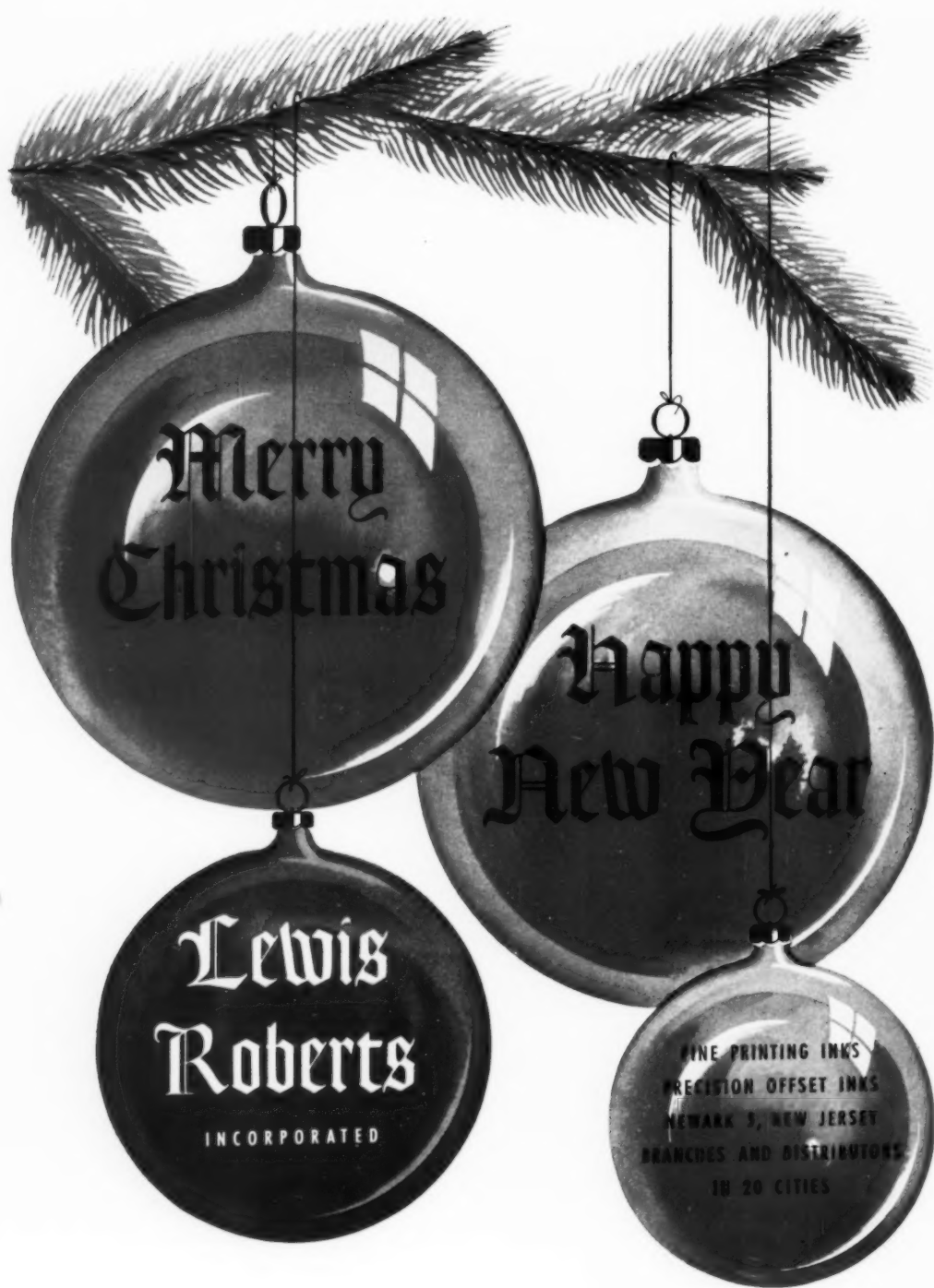
Are you faced with the same problem? Let your Miehle representative help you work out a program of modernization. Remember, "It pays to print it on a *new* Miehle."

# **M**

**IEHLE PRINTING PRESS AND MANUFACTURING COMPANY**

**WORLD'S LARGEST MANUFACTURER OF SHEET FED PRESSES**

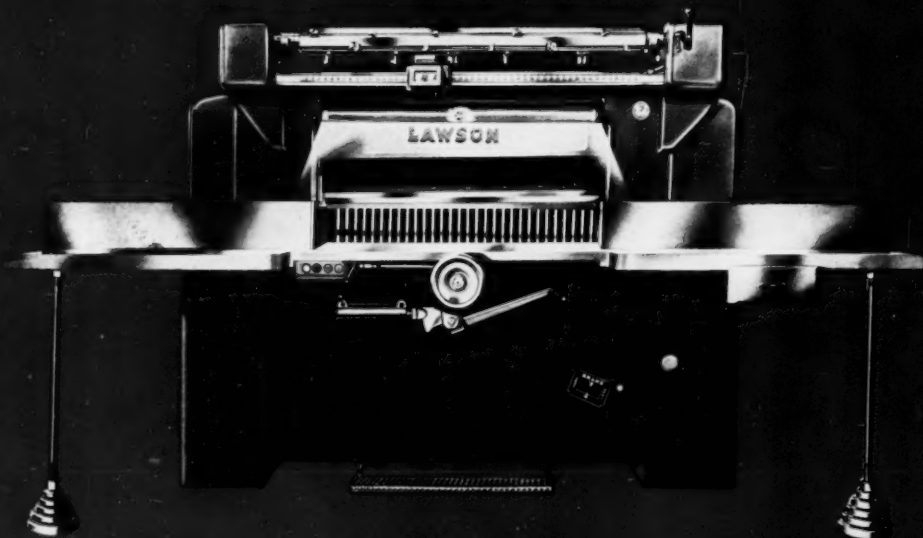
**CHICAGO 8, ILLINOIS**





# Lawson Electronic Spacer

HYDRAULICALLY OPERATED SPACER — ELECTRONIC MARKING



NO slipping NO troublesome stops NO clutches or gears NO costly maintenance

**YOU  
GET**

1. Positive handle control.
2. Smooth hydraulically operated back gauge without jar or shock.
3. Easy to set, positive cutting electronic signals, free from trouble and costly maintenance.
4. Hinged spacer bar — disassembles completely and up.
5. Vinylite strip with cutting position easily marked electronic read for re-setting signals for repeat jobs.
6. Snap of electric switch converts motor for all-purpose work without disturbing spacer action.

**ASK US TO TELL YOU ABOUT THIS REVOLUTIONARY NEW SPACER!**

**E. P. LAWSON CO.**

MANUFACTURERS OF PAPER CUTTING MACHINERY

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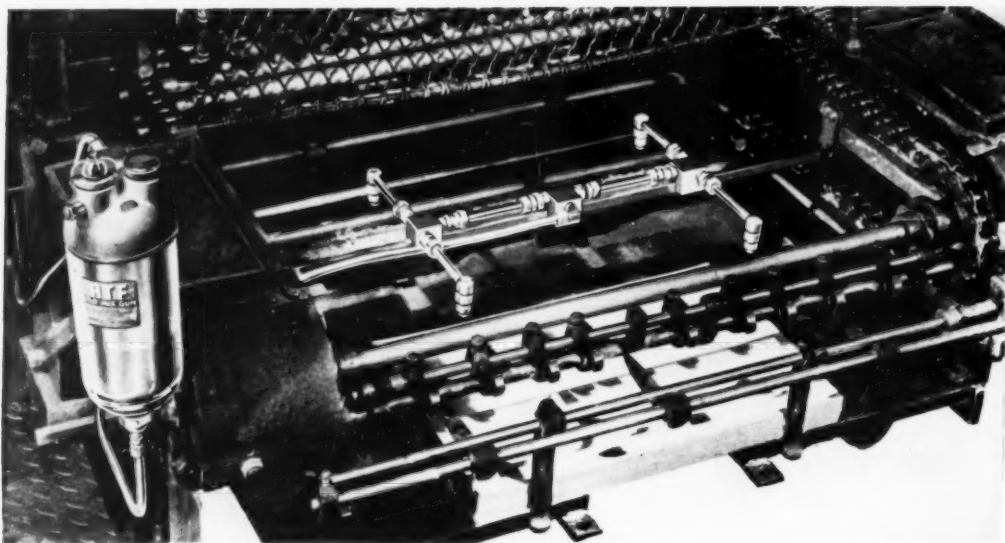
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170 Summer St.

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E. P. LAWSON CO. BOSTON, MASS.  
LAWSON CO. CHICAGO, ILL.  
LAWSON CO. PHILADELPHIA, PA.

**PIONEERS IN PAPER CUTTING MACHINERY SINCE 1898**

# Printers Applaud the New ATF FLO-MIX DRY POWDER GUN for Chain Delivery Presses



The ATF Flo-Mix Gun deposits just enough powder to give your sheets complete protection from offset. No powder is wasted; none clouds up the surrounding air. The powder itself is the best non-offset material available. You get perfect, even coverage because this new ATF Manifold Type Gun is mounted away from

air currents caused by gripper bar motion, and is adjustable. You can control the volume of powder delivered, the amount of air pressure needed to deliver it, thus providing full protection and saving on powder consumption. An air cleaner and dryer prevents clogging, assures longer, more profitable operation.

*"Far ahead in the non-offset gun field"*

"... great improvement over old wet spray units which we discarded—eliminates dust and sticky mess—no valves or gun heads to keep clean—offset has been eliminated, and no more sticky sheets—time saved in jogging and trimming has more than paid for the installation."

*"A superior type of non-offset gun . . ."*

"... tested the new ATF Spray Unit on four-color jobs with very satisfactory results—no offset on all jobs where used—dust does not fog the air—powder is not sticky, cleans off easily—no moving parts to get out of order—many thanks for enabling us to do a better job."

*Ask your ATF Representative for complete details and literature.*

**AMERICAN TYPE FOUNDERS** 200 Elmora Avenue, Elizabeth B, N. J.

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Manufacturers of Kelly Presses, Little Giant Presses, Chief Offset Presses, Web-fed Offset Presses, Gravure Presses, Foundry Type and Process Cameras. Distributor for Vandercook, Bostitch, Challenge, Hamilton, Rosback and Other Equipment for Composing Room, Pressroom and Bindery.

CAN YOU  
GIVE US  
WORK  
AS GOOD  
AS THIS?

CERTAINLY, MR. DEAN!  
WE'LL RUN YOUR JOB ON  
HAMMERMILL OFFSET!

You can keep your promises when you use Hammermill Offset for broadsides and other advertising pieces. Illustrations, line work and type matter stand out clear and sharp on its smooth, bright white surfaces.

Hammermill Offset is fast and trouble-free on your presses, too...cuts down time-wasting delays and overtime. What's more, you can run off jobs without fear of objectionable "show-through"...turn out the kind of work that pulls repeat orders.

Send today for **FREE** sample specimens of commercial jobs on Hammermill Offset that really sparkle...plus an up-to-date sample book showing Hammermill Offset in wove and seven easy-to-print embossed finishes.

# HAMMERMILL OFFSET

BY THE MAKERS OF HAMMERMILL BOND

*Send  
for it!*

Hammermill Paper Company,  
1613 East Lake Road, Erie, Pa.

Please send me — **FREE** — the new  
sample book of **HAMMERMILL OFFSET** and commercial  
specimens.

Name

Position

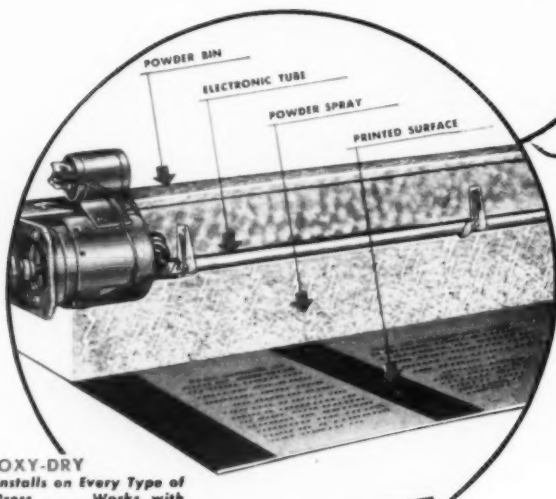
(Please attach to, or write on, your business letterhead.) ML-02

# DON'T STOP THE PRESSES BECAUSE OF OFFSET!

READY

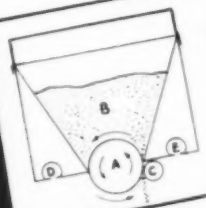
GO

STOP



**OXY-DRY**  
Installs on Every Type of  
Press . . . Works with  
Any Kind of Printing  
Process

## HOW IT WORKS



As brass cylinder (A) re-  
volves, anti-offset powder  
(B) is distributed past

electronic tube (C) re-  
ceiving 10,000 volt posi-  
tive charge and bonding  
instantly across freshly-  
printed surface below.  
The static electricity (neg-  
ative electric charge) in  
the paper is instantly dis-  
sipated. Air vents (D & E)  
set up air curtains, and  
are required only under  
extremely drafty shop  
conditions.

## ASSURE FULL PRESS LOAD CAPACITY WITH **OXY-DRY** ELECTRIFIED POWDER METHOD OF OFFSET PREVENTION

Simply install the light, compact OXY-DRY Electrified Powder SPRAYER permanently in your press delivery and *your offset troubles are over!* This work-speeding, money-saving fact is being demonstrated daily on every type of press, the country over—sheet-fed, high-speed rotary and multi-colored . . . in letter-press, offset.

...

The OXY-DRY Electrified Powder process proves daily, in hundreds of exacting installations, that it *prevents offset and eliminates static on all types of work . . .* including overprint varnish, high-gloss and metallic inks on cartons, boxes, labels and cellulose printing.

...

Original cost, operating economy, effectiveness of offset-prevention and permanent health factors of OXY-DRY are so attractive as to amaze you. Get all the facts. Write today for full information applying to your type of press and work.

Write Dept. M

**OXY-DRY SPRAYER CORPORATION**

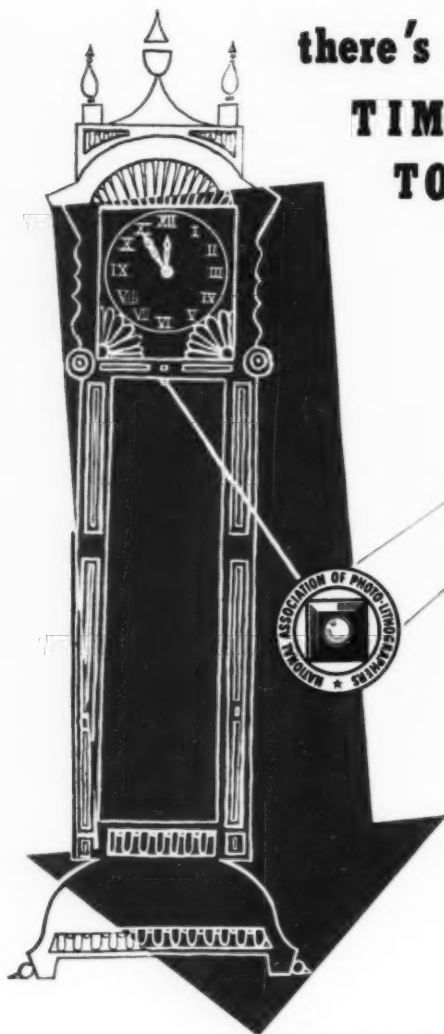
320 S. Marshfield Ave., Chicago 12, Ill.

**full-press-delivery offset prevention**

**OXY-DRY**







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TO JOIN**

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Our press equipment is as follows: .....

Name: .....

Address: .....

City & State: .....

**NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS**  
317 WEST 45th STREET . . . . . NEW YORK 19, N. Y.



PHOTO BY VICTOR KEPPLER  
for THAYER, INC.

# Christmas Morning. . .

Through *photo-lithography* many may share the beautiful color and sparkle of this picture which records a story that words could not tell. Color photography captures the spirit of any season and preserves the picture for enjoyment when the scene is but a memory.

*The Right Inks for Fine Lithography*

## FUCHS & LANG MFG. COMPANY

SINCE 1870

DIVISION OF SUN CHEMICAL CORPORATION

10TH STREET AND 44TH AVENUE • LONG ISLAND CITY 1, NEW YORK  
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RS-550A



RS-650A



RS-750A



RS-850A

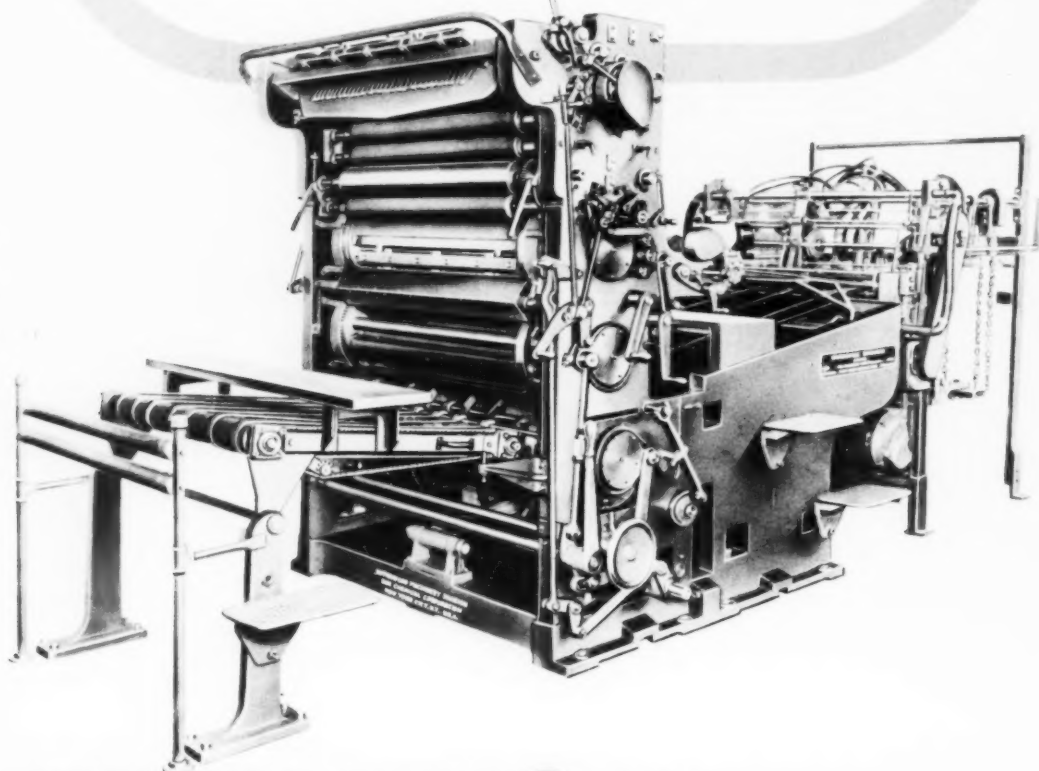
# *New* RUTHERFORD

OFFSET PRESS *for*  
LITHOGRAPHING SHEET METAL

Since the turn of the century, Rutherford has pioneered in the development of machinery for coating and lithographing on metal.

Adhering to the policy of manufacturing only the finest machinery for lithographers and printers, and never marketing a new machine until its value has been proved, we announce Rutherford's New Offset Press for Lithographing Sheet Metal.

For your present needs or future requirements, we recommend that you investigate the possibilities this machine offers in production and economy. We would welcome an opportunity to show you this press in operation. A demonstration would not place you under any obligation.



**RUTHERFORD** MACHINERY  
DIVISION COMPANY



*Main Office*  
10TH STREET & 44TH AVENUE  
LONG ISLAND CITY 1, N.Y.

*Factory*  
EAST RUTHERFORD, NEW JERSEY



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PEDIGREED  
PAPERS**

*Always make good printing better*

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 NORTHWEST LEDGER  
 NORTHWEST Mimeo BOND  
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 NORTHWEST POST CARD  
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 KLO-KAY LABEL

*Printing Papers*

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 MOUNTIE BOOK  
 MOUNTIE OFFSET  
 MOUNTIE TEXT  
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 CARLTON DUPLICATOR  
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 REGISTER  
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THE  
*Northwest*  
 PAPER COMPANY  
 CLOQUET, MINNESOTA

*Sales Offices*

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 SHELL BUILDING

NORTHWEST PEDIGREED PAPERS ALWAYS MAKE GOOD PRINTING BETTER



# Setting a new pace in ROLLER PERFORMANCE

## LIFT YOUR PRESSWORK OUT OF THE RED

Bring Synthetic Rubber within price range of every job printer.

Genuine synthetic rubber rollers—different from any rollers ever made! Exhaustive field tests have proved their superiority and economy.

ROCKETS were developed especially for smaller shops

needing their ink-proof, cool-operating advantages without the usual high cost of synthetic rollers. Use them on your jobbers and small high-speed presses.

Production speeds and high-quality work produced with Rockets will amaze you.

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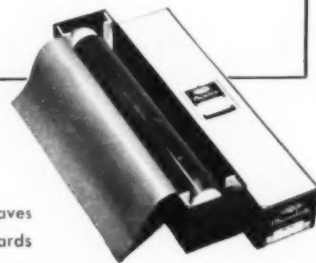
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**BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY**

# EDITORIALS

**P**HOTO-TYPESETTING, setting type directly from keyboard to film, has become a reality. With the announcement in this magazine this month of delivery of the first commercial models, the many years of laboratory and plant experiment, and of trade conjecture, have culminated in the installation of commercial models in lithographic plants. Many questions, asked for years, concerning the effect of such machines on lithography, still may remain unanswered for a long time, because even as basic a change as photo-typesetting will permeate the industry slowly. But the innovation is one of the most basic changes in production methods since the advent of the line casting machine or the offset press. As a matter of fact it is actually the first change in the principle of typesetting to come about in the five centuries since Gutenberg. Interest in photo-typesetting has been high for the last decade or more, but since the war has hit a higher pitch as work has been accelerated by several different firms and laboratories. The complex problems have been attacked from various angles, and several experimental models have been announced both in the United States and abroad since the end of the war. With one machine now actually on the U. S. Market and deliveries already made, and with others coming along, a major change must come about in the lithographer's thinking on type reproduction.

Type for lithography can now be produced from a keyboard directly to a film positive or negative. This eliminates all reproduction proofs and photography, and even by-passes the familiar proofs on cellophane or acetate. The process should, in general, speed up offset reproduction where any significant amount of type-setting is involved, and should improve quality by eliminating the need for reproduction proofs (which are so often unsatisfactory).

A great deal of the economic success of such a machine necessarily lies in the efficiency with which it can make corrections in type, once it is set. Extremely ingenious methods of accomplishing correction have been developed.

A related development, photo-lettering, or the setting of display lines or small amounts of type by photography, also has taken new life,

with the announcement last month of a new machine for that purpose. This machine, first developed in Europe, and now offered here, still involves hand setting of master matrices, but from that step forward it produces type directly on film. It thus by-passes reproduction proofs and photography, just as does the photo-typesetting machine.

Both of these types of machines are particularly suited to fit into the offset process, better than into type reproduction by photo-engraving or gravure. The inherent speed and economy of offset platemaking gives our process an important advantage over photo-engraving, once the copy has reached the negative or positive stage. And gravure, with its screened type, will not find it possible to achieve the fidelity of type reproduction which is attained in other processes.

These new machines are outstanding results of long range research and experiment, and like many other innovations now appearing from every quarter, will help lithography attain new volume in the years ahead as their use becomes more widespread.

**T**HE passing of Louis Traung takes from our industry a leader whose record of achievement few will match. At 83 years of age he retained that broad vision and belief in the almost unlimited possibilities of the lithographic industry which all through his life led him to outstanding accomplishments. At 14 he began work in a lithographic shop, and as a shop worker later served as an officer of the old National Lithographers Union, San Francisco Local. Up through the ranks he came to establish his own firm with his late twin brother. He envisioned the four-color offset press, helped build it, and had the first one in his plant. He developed other lithographic machines for platemaking, varnishing, and bronzing. His firm became a national leader on both coasts. He became a national leader among lithographers as a pioneer in industry research, education and management organizations. He was held in high esteem as an industry leader and as a man. We will miss Louis Traung.



## SPECIFICATIONS OF JOB

DATE	JOB WANTED	PRO
EST. WANTED		
CUSTOMER		
ADDRESS		
BUYER		
TITLE OF JOB	QUANTITY AND DESCRIPTION	
NO. OF PAGES	AND COVER	
SIDE STITCHED	NO COVER	
INSERT	SADDLE STITCHED	
SIZE	INSIDE	BLEED
	COVER	NO BLEED
	FLAT	NO BLEED
	FOLDED	NO BLEED
INK		
COVER PAGE		
ARTWORK		
PHOTOS		
LINE WORK		
COMPOSITION		
TYPING		

## FACTORY ORDER

## INSTRUCTION ENVELOPE

No.

DATE RECEIVED

DATE PROMISED

DATE SHIPPED

CHARGE TO

CUSTOMER'S ORDER NO.

SHIP TO:

SALESMAN

QUANTITY

DESCRIPTION

VIA

NO. PAGES

SIZE

MARGIN

NO. SHEETS

ONE OR TWO SIDES

PREPARATION

CAMERA

NO. OF NEG.

RING

SIZE

STRIPPING

NO. OF FORMS AND MAKE-UP

SIZE

# Cost Control-An Estimator's

By Ben Harris

Chief Estimator and Production Manager  
New Era Lithograph Company, New York

IN these changing times, with the disappearance of the seller's market and the reappearance of the normal buyer's market, competition has become increasingly keen. Pencils have had to be sharpened; salesmen have encountered increasing buyer's resistance to high prices; the trend has been for buyers of lithography to become increasingly critical of both price and quality. Hourly costs and production standards are extremely important elements entering into the prices charged for lithography. Lithographers now are obtaining business by keeping quality high and prices fair, and hourly cost rates and production standards used in estimating jobs must now be carefully appraised in the light of these changed conditions.

Hourly costs and production standards prepared during the war years and used without judicious re-examination are worse than useless. They

do not show actual conditions as they exist today.

A lithographic plant has two things to sell:

1. Production time
2. Labor, Material and Overhead.

The most important item to be sold is production time. In the last analysis, whether a plant operates in the black or in the red is determined principally by the amount of available production time that can be sold. It is obvious that any great degree of unused time will cause a firm great financial distress even if it were otherwise very efficient.

Secondly, a lithographic plant must recoup the costs of labor, material and overhead from customers. A shop has its regular staff of employees, it has an inventory of material on hand, it has its fixed charges—its overhead expenses.

The salesmen sell the products to be lithographed. The estimators sell the productive time, labor, materials and overhead through the medium of the estimates which they prepare. The

The forms reproduced on this page are from the new management Cost Control Manual just introduced by the National Assn. of Photo-Lithographers.

\* Address delivered before the National Association of Photo-Lithographers Convention in New York, October 19-22, 1949.

## ESTIMATE

BY SELLING PRICES—ALL MAKE-UPS

QUANTITY

ARTWORK RETOUCHING

TYPING

COMPOSITION

COPY PREPARATION

NEGS. H. T. LINE

PRINTS MAKE-UP PROOFS

OPAQUING

STRIPPING

VACUUM FRAME

PHOTO-COMP. MACH.

TUSCHING

NEGATIVE MATERIALS

PLATES

MAKE READY

TOTAL PREPARATION

COLOR	NO. OF FORMS	SHEET SIZE	IMPS.	TOTAL IMPS.

NO. SHEET	SIZE & WEIGHT	TOTAL WEIGHT	PRICE	TO

TOTAL PRODU

TOTAL PREPA

GRAND TOTAL

DATE

estimates stand or fall on the skill of the estimator, coupled with his application of correct hourly cost rates and production standards.

First, let us realize that the estimator in a litho plant has to have at least three viewpoints:

1. The viewpoint of the cost accountant or efficiency expert, who set up the time studies and arrived at an hourly cost basis for the estimating department.
2. The viewpoint of the sales department which is interested in getting the job and often does not care if it will be profitable or not for the company.
3. The viewpoint of the manage-

## Viewpoint

ment which not only wants to show a profit at the end of the year, but also wants each individual job to stand on its own legs and come out in the black.

Anybody with some experience around a lithographic shop can sit down with an hourly cost schedule of his shop before him and work out a reasonably accurate estimate on paper. But the real job of the estimator in a busy plant is to consider all three viewpoints so that the quotation will be accurate, will enable the salesman to get the job, and will show a profit at the completion of such job—if nothing goes wrong in the production process.

Let us analyze just a little bit the hourly cost schedule itself.

### What Constitutes Hourly Costs?

Budgeted Hourly Cost Rates or Standard Hourly Cost Rates, as they are sometimes designated, are primarily estimates of the cost to operate the various functions of a lithographic plant. The functions of a lithographic plant are normally broken down into

the sundry operations in the shop, such as copy preparation, camera, stripping, opaquing, tussing, plate-making, press, cutting, binding, etc. Similar operations are grouped together into what are commonly known as cost centers. For example, a plant may have three 17 x 22 one color presses. Assuming that the presses have cost about the same, have the same general output capacity and are substantially equal in all other respects, these three 17 x 22 presses are grouped together to form one cost center.

In like manner, strippers who do the same general work are placed in one cost center, opaquers in another cost center, and so on down the line. A large plant may have 25 or more cost centers, each constituting a separate and distinct lithographic operation.

Budgeted hourly cost rates are established for each cost center, based on (1) the actual cost to operate the several departments of the shop in a prior period, or (2) the estimated cost to operate the shop in a future period or (3) a combination of the two. The best method to determine accurate hourly costs is to compile cost rates for each cost center based on actual costs expended in some prior period, preferably the preceding 12 months. The usage of a 12 month period will tend to iron out unusual fluctuations in costs for particular months.

All costs which can be charged directly to a cost center should be so charged. These costs include the following: depreciation of equipment such as presses, cameras, photo-composing machines, cutters, etc., fire insurance, rent, direct supplies, repairs and maintenance of equipment, light, heat and power, wages of direct labor employees, supervision wages, social security and unemployment insurance taxes, cost of welfare plan, workmen's compensation insurance, etc.

All costs which cannot be charged directly to a cost center, such as the cost of service departments and general factory expenses, administrative and selling overhead, are distributed to the cost centers in an equitable manner.

The total cost thus determined by using actual figures is an accurate record of the cost to operate each cost center or department during the period of one year, based on past experience. To determine the hourly cost to be used for estimating purposes, the total possible productive hours that the cost center will be in operation during the year are computed. This is done by figuring the total possible hours the equipment can be in use, and subtracting the number of hours the cost center will not operate because of vacancies, holidays, etc. This leaves the total possible productive hours that can be charged. The cost centers will not operate at 100% efficiency at all times because of lack of business, delays occasioned by repairs or to replacements of equipment, general washups, absenteeism, lateness, etc. An operating activity of 90%, 85%, 75%, 60% or less will be determined on the basis of the experience in the previous period. The total cost for each cost center is divided by the net productive hours, at the determined operating activity, to arrive at the hourly cost rate to be used.

### How Used—Who Uses

The budgeted hourly cost rates, at varying degrees of operating activity, are utilized by the estimator in determining the charge to be made for each operation of a particular job. If the experience of a plant has determined that particular cost centers function at approximately 75% operating activity, the hourly cost rate applicable at the 75% operating activity level is used to ascertain the hourly cost of the particular cost center in estimating a certain job. After estimating the amount of time required to perform the various steps going into the job, the estimator applies the hourly cost rate for each cost center to the time required in each cost center, multiplies the two figures and arrives at the cost for each operation. If the practice of the plant is to add a percentage markup to cover salesman's commission and profit, the percentage markup will be added to the hourly cost rate in estimating the job.



Budgeted hourly cost rates should be revised periodically, but not more often than every three to six months, unless general business conditions have changed drastically, or variable costs have decreased or risen appreciably. Revising budgeted hourly cost rates is necessary if cost factors change, as is apparent in the case of changes in wage scales after contract negotiations. In any event, hourly cost rates should be checked at least once a year.

#### Tailor-Made Cost Rates

It is important that hourly cost rates be established for your plant and for your plant only. Each business, however similar to other businesses in the same field, is unique in itself; it has variable factors which are not present in other businesses. Borrowing hourly cost rates in use in other plants which are not wholly similar, may be disastrous from an estimating and profit standpoint. The simplified method for building hourly cost rates prepared and distributed by the National Association of Photo-Lithographers is an excellent study of budgeted hourly cost rates, but it should not be used arbitrarily. It has been prepared for illustrative purposes only and as a check on your own hourly cost rates. It is preferable to set up your own hourly cost rates.

Any hourly cost schedule used therefore:

1. Should reasonably reflect actual conditions in the shop where such cost schedules are being used,—not conditions in some other shop. Sometimes hourly costs are used without any relation to the particular shop; because other shops in the industry use them; because an estimator used a certain schedule of prices in another shop; or because some cost accountant set them up years ago.
2. Must be checked regularly in relation to changing conditions in the shop. Some of such changing conditions might be:
  - a. New equipment with higher productivity.

- b. A higher actual percentage of productivity or lower overhead than estimated in setting up the hourly cost schedule. (For example, such schedules might have been set up when labor was scarce and inefficient and might have been based on 60% to 75% productivity. Actually,

considered as permanent and unchangeable. They were set up by human beings, they may have been wrong in the first place; they may have become inaccurate over a period of years. They *must* be checked in the light of changing conditions in the plant, they *must* be checked in the light of changing competitive conditions in the industry, etc.

A form which should be of considerable assistance is one which lists in separate columns the time which has been estimated to do the particular operation and the actual time consumed in doing the job. This comparative listing by operations is helpful because it checks the accuracy of the estimator in the original estimate of the job by specific operations and it is an excellent basis for future estimating.

The lithographic industry has not, as an industry, attempted to set up production standards for various operations in particular cost centers. Some progressive plants have done so; they have determined by study and analysis the length of time each operation should take, considering all factors and all conditions. This kind of analysis is badly needed by the lithographic industry. Some degree of uniformity in operational effort is important, both from a company-wide and from an industry-wide standpoint. Competition with other kinds of printing makes it necessary that actual and accurate analyses of operational effort be obtained and utilized for the present good and the future prosperity of the industry.

The *knowledge of production standards*—the way in which a particular shop does a particular job—is probably more important in estimating a job than having the correct schedule of hourly rates—in other words, the estimator must know his shop in all details. He must know:

1. How to read the specifications and interpret the proposed visual submitted with the estimate.
  2. How to obtain the best layout based on paper size and availability.
  3. How long each operation will take, i.e., how many hours for
- (Continued on Page 97)

## Printing Week

JANUARY  
15-21 1950



during the last four or five years many shops have maintained an efficient productivity of 85% to 100%.)

- c. Increased or decreased efficiency throughout the plant.
  - d. Increased or decreased overhead costs.
  - e. Other changing conditions.
3. Must be flexible enough to meet special situations. Some of such situations might be:
    - a. Getting a particular job in competition with another shop.
    - b. Getting a particular job which might differ radically from the established hourly cost study: (Example: cost study might be based on 2,500 impressions per hour; in cases of particularly large runs on larger and faster equipment, job might average 3,500 impressions per hour).
    - c. Adding so substantially to yearly volume that the basic overhead costs can be greatly lowered.

To sum up: hourly cost schedules used by an estimator should not be





These weekend supplements of "Melbourne Argus" in Australia are produced in four colors on a web offset press.

## What's Ahead in OFFSET NEWSPAPERS?

THE Graphic Arts Research Foundation, recently established, while devoted to the solution of printing problems in general, has as its first objective the final development of a photo-composing machine now existing in a satisfactory demonstrable model. Intertype also has a photo-composing machine in the advance stages of development.<sup>†</sup> What is the significance of photo-composition to newspaper production? Let's explore the situation briefly. In its field, offset printing today is cheaper than letterpress printing. The principal drawbacks are that it is not as flexible in make up.

Double typing is required to produce justified copy, or type must be cast and proofs pulled for photo reproduction. In other words, the time factor is poor. The steps involved in the most widely used offset opera-

*By C. H. Flint*

Director of Research,  
American Newspaper Publishers Assn.\*

tion today are: Prepare the type on line-casting machines as for relief plate printing. Assemble it in galleys and pull proofs. Make corrections by casting new linotype slugs and substitute them for incorrect or re-edited lines. You then pull a reproduction proof, but often it is necessary to do a considerable amount of retouching on this proof after it is pulled. Only then are you ready to photograph.

However, with the photo-composing machine, we arrive in *one* step at the same point required by the many steps described above. In other words, the time factor will be reduced tremendously. Printers' type

can be produced on film, justified in one typing operation, at speeds limited only by the capabilities of the operator. Add to this the possibilities of making corrections and substitutions at will, and the preparation of offset plates in a matter of five minutes or less, and we face real competition.

These improvements in preparation of copy and plates for offset printing, with resulting lower costs, will expand greatly the field of offset printing so that it will become a logical medium for producing newspapers.

We would be foolish if we did not look forward to the day when new processes and techniques would be available to us and to prepare to absorb these methods gradually. For these reasons, we are very much interested in the study of direct plate printing. By that I mean that we are interested in the possibility, particularly in smaller newspapers, of pro-

(Continued on Page 93)

<sup>†</sup> See editorial, page 27, and illustrated news report, page 83, this issue.—Editor.

\*From an address delivered by C. H. Flint, director of research, American Newspaper Publishers Association, at the 11th Annual New England Newspaper Mechanical Conference, October 29 and 30, Hotel Statler, Boston.

# Good SHOP SUPERVISION

By Frank A. Myers

Treasurer Copilyer Lithograph Corporation, Cleveland, Ohio\*

## PART TWO (Conclusion)

**T**EAMWORK is like fairness—everybody is in favor of it. Trouble is that too often a supervisor does not give his workers a chance to play on the team. If you want workers to work as a team, to work willingly, you have to give them the right to think. You have to tell them what's going on so they have facts as a basis for their thinking. You should encourage their thinking and let your decisions be influenced by it. You can safely delegate some decisions directly to your workers—such as safety, some of the plant rules, entertainments, etc. We are going to hear a lot more in the future about "middle management" and "bottoms-up management." They are based on letting everybody take part in the thinking.

There is a big difference between the right to *think* and the right to *decide*. The good supervisor never delegates the right to decide management questions. He tells his people in advance the things that will affect them. Possible changes and new policies are first discussed. A change affecting human relations should not be announced until employees are well agreed the change is desirable. If you find your employees are not sold on making a change your way—you postpone action. You bring out again the reasons for doing it your way. You find out why employees want to do it differently. Before you make your decision you know pretty

well whether the time is ripe to make the change. *You know whether it will be accepted*, and employees will be happy about it. Then you decide as you originally planned, or you may modify somewhat, or you postpone decision to a more favorable time.

The very worst thing you can do is make a decision affecting your people and then post it cold on the bulletin board—"Starting Friday the shop will work overtime" or "Starting next week there will be no smoking in the wash rooms." If a decision affecting people is published in your house organ it should never come as a surprise. Your channels of communication, or "grapevine" should work both ways, up and down. It is easy to get a problem talked about either in group meetings or in the wash rooms. Usually employees will come up with about the same solution as you do if you give them enough facts.

When we moved our plant in 1945 we decided to let our employees do part of the planning to avoid gripes. We got five or six color schemes for ceiling, wall and dado paint. Each department selected its own color scheme by majority vote of department members. There were only three variations for 9 departments. Increase in paint cost was negligible. But there were no gripes against management, because our people all had a chance to join in the thinking and the deciding.

We did the same thing with departmental layout. We made cutouts of every piece of equipment and machinery in each department. We gave each foreman a scale layout of his departmental space and showed him how to make a flow chart. In the layout department, for instance, we had to make one flow line for black and white, and one for color stripping. We showed why the shortest flow line was the best. Everyone in the department had a chance to shorten the flow line by changing the layout. If a worker's table was to be put over in the far corner, we wanted to know the reason why—not that he wasn't important, but the flow chart proved that steps would be saved and work would flow more smoothly with his table there. In our layout department 13 plans were made before we found the shortest work path on the flow chart. Some of the best improvements were suggested by some of the newest people in the department.

At the time we did it this way to avoid gripes. Now we realize that what we were actually doing was building *job satisfaction*. The job satisfaction and sense of "belonging" resulted from the men being consulted, from doing part of the thinking. We didn't lose any management "prerogatives." We gained by

\* Address delivered before the National Association of Photo-Lithographers Convention, New York, October 19-22, 1949.

getting our employees' ideas. After all, who knows more about a job than the one who does the job? Suppose you give a guy a uniform and tell him he is on the team. If he sits on the bench all the time you don't get any team spirit. He has to get into the play to be on the team. The supervisor can still play quarterback and make the decisions. But he gets all the team into a huddle before he calls the signals.

Methods engineers who used to call themselves "experts" are changing their methods too. They found that the best engineered changes won't work if they are not accepted by the people affected. Even the name is changing—it's no longer methods engineering. Now it is called work simplification. The work simplification engineer does not come in as an expert. He merely suggests ideas to your foremen and their workers on how to go about simplifying work. Sometimes he has to suggest a long time before the idea takes. Eventually supervisors become sold. After your supervisors are trained they carry on in your plant as the "experts." The important change is that ideas come from your own supervisor and he knows how to stimulate his departmental employees to bring out work-simplification ideas. The ideas are "our ideas"—they don't come from an outside expert. All of us on the team have a part in the thinking. We work much harder to make "our idea" successful.

But your employee still thinks of himself first. You are never going to get him to increase his productivity if he or his fellow worker loses his job as a result. A great deal of featherbedding came about because workers in the past increased their output and worked themselves out of a job. A definite part of work simplification philosophy is this: If your new method, or new layout or new machine is going to put someone out of a job, then don't put the change into effect until you can find a place for the displaced worker. If you can't transfer him to another department right away, sometimes you have to keep him on the payroll. You

transfer him when another employee quits, moves or gets married. If you expect your team workers to be loyal, you have to show them that loyalty works both ways.

One more thought on teamwork. We used to think that griping was an indication of poor morale. But during the war it was discovered that one plant might have good morale and yet have lots of griping. Another plant had no gripes, yet morale was low.

The important thing is to find out which of the gripes are constructive criticisms and justified. Do something to correct such situations—or explain why you can't do anything now. Many times you can't find any sound reason for the gripe. It may

be the guy had a fight with his wife last night—or an argument with the traffic cop on the way to work. So he comes to work and complains about the first thing that gets in his way. Or it may be his way of expressing himself. The important thing is to listen carefully to the gripe. He will feel better when he gets it off his chest—even though you can't do anything to help him except to listen.

#### Tact

Oil on machinery cuts down friction. Tact works that way in dealing with people, they like you for it. Your employees may respect you for your knowledge and ability. But they will turn out more production for you if they like you. Tact is what you say and do to make your em-

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\*Elected to board, September, 1949.

employees feel that they play an important part on the team.

Before you can be tactful you have to understand how people react to what you say and do. The skillful politician calls this "knowing the ropes." The psychologists call it "understanding human behavior." They tell us that of the five basic things that people want, first on the list is the desire "to feel more important, more worthy, more worthwhile—to be appreciated." Second on the list is the desire "to live safely, securely and comfortably—(self preservation)."

An employee does things for you because of *his* wants—not because of your will, or the wishes of someone else. That's important to remember, once you know what he wants. As a supervisor if you can tactfully refer to something *he* wants and show him how he can get that by doing what *you* want to do—then you have a much better chance of getting desired action. Every time you ask people to do things there is a reaction "How does it affect *me*—what do *I* get out of it?"

Gathering folded signatures became a bottleneck in our plant during the war. We had to step up production to meet deliveries, and we couldn't get more girls. We discussed the possibility of a belt conveyor with our girls. We said "How would you like to be able to sit down to do the gathering? Would you be any less tired if you didn't have to walk around the table all day? Probably would save some shoe leather. Also it seems the only way we can get out the work fast enough to meet our army contracts." We put the employee's self interest first, which was comfort. We put our interest second—which was increased production.

Tact is a lot of little things. When you walk through the department do you say "Hello" each morning, calling each employee by his first name? When you get a nice letter from a customer telling how much he liked the job—do you show it to the boys who worked on the job? Do you give credit when due? Are you always

on the lookout for extra or unusual performance so you can give a pat on the back? As William James put it, "The deepest principle of human nature is the craving to be appreciated."

People who like you will do more for you. Take the trouble to be in-



terested in those who work for you. Listen to their problems. Our production manager, Bill Stone, spends a lot of time helping employees with budgets, purchase of a new home, buying insurance, making a will. We are interested in our employees.

George D. Halsey sums up the rule for making and keeping friends as follows:

"Always take every honest opportunity to say and do those things which make people feel bigger, better, more important. Never, unless it is absolutely necessary for their own good, or unless circumstances allow no alternative, say or do those things, even in joke, which hurt people's feeling, which make them feel smaller, meaner, less important."

If you have to criticize a worker it pays to do it something like this. Suppose Joe's production is slipping. We used to say, "You're slipping, your production is way down. You better get on the ball or you'll be out of a job." Now we say, "Here are the production figures, Bill. You did better last month, and still better the month before. *How can we help you to keep up with the rest of the*

boys in the department?" Then maybe we find his machine needs repairs, or he has an unsettled grievance, or maybe he has trouble at home. But he doesn't get sore at us—we have tried to build his self-respect up, not tear it down.

Did you ever catch a guy coming in late and bawl him out good, only to find out later that his wife had been sick all night? In every case where you have to correct someone, better start first with a question, "Why did you do it?" and get his side of the story. You won't build team work by continually having to apologize after you find out you have unjustly accused someone of error. Even if the employee is clearly at fault, the tactful approach is still better the first time. You never get cooperation from a guy who is sore at you.

Sarcasm certainly has no place in a supervisor's vocabulary. It's so easy to turn the tables, to cut the other fellow down to size with that sarcastic wise-crack. What you are actually doing is unconsciously building up your own ego—trying to make you-self feel superior. It won't make friends. It won't develop teamwork.

I don't know where to draw the line between tact and strategy. Suppose you want to make a change; so you take an indirect approach. You talk in an offhand way with a couple of the boys you know will be favorable to the idea. You know they will talk the idea around. It fits in with something *they* want, so they talk in favor of it. Later on you bring the subject up again in conversation and you find out nearly everyone in the department thinks it is a good idea. Yet a lot of these same employees might have opposed the idea if you had broached it cold to them in an open meeting. Is this way of getting action tact or strategy?

#### Conclusion

Good supervision pays dividends. Of all the qualities essential to a good supervisor, that of handling people seems more important. A supervisor cannot get work done except through people.

(Continued on Page 93)

# Roll Leaf Stamping, Embossing and Die-Cutting on a Platen Press

THERE are countless printers and lithographers who believe the day of the hand-fed platen is past, and who have no idea of the tremendous amount of specialty work these types of machines are still producing—and at an excellent profit. The printer who overlooks the possibilities of specialties which the platen can produce is often passing up opportunities for profit and for taking up slack during a dry spell. Platen presses in general of the heavy duty type, are printing, embossing and die-cutting many unique and desirable items today.

The roll leaf stamping process was introduced to the printing trade between twenty and twenty-five years ago and might easily be described as a "dry printing process." It is a process for producing beautiful specialties, where better and more attractive results may be secured with roll leaf than with ink. It opens up a field for the wide-awake printer desiring to keep his customers interested with new and tailor-made ideas—ideas which give the customer a new slant, and the printer more work and greater profits. Something special, unusual, and out of the ordinary, will command a greater price per impression than something which any or all printers can bid on in the regular competitive field. Roll leaf for "dry printing" comes in various colors such as gold, silver, red, green, yellow, black and even white.

But let us briefly outline the equipment necessary before going into any other details. It is not too expensive and takes up but very little room. First, you need a good hand-fed platen

*By Basil M. Parsons*

Secretary & Sales Manager  
Thomson-National Press Co.  
Franklin, Mass.

press—not one your grandfather bought 50 years ago and left kicking around the plant. No printing, whether dry or wet, should be attempted on a piece of junk with bearings and bushings worn out and no accuracy on the platen adjustment. You really should have what we call a heavy duty platen press, although the lighter types of platens will handle many of the jobs. Some judgment must be used regarding the loads placed on any particular size, make or style of platen press, particularly when embossing or die-cutting is involved. The square inches of embossing area as related to the particular type of stock to be embossed, and the lineal inches of cutting rule as related to the stock, must be taken into consideration. Don't make the mistake of selecting a certain press to take a certain size job or sheet because that job or sheet will fit the press. Consult the manufacturer as to whether or not his press is strong enough to take that particular load. And it is always much more profitable to run one or two up, and save the machine, rather than try to run four or six up and smash it. Send a sample job in to the manufacturer, and tell him what size and style of press you have. Any press manu-

facturer is glad to be of service to you in this respect.

Next, you need a single or three-draw roll leaf attachment; third, an electric die-heater, as heat is essential when stamping leaf of all colors. It is the heat that assists in removing the pigment from the carrier, under pressure, and which gives you the clean and attractive results. The pigment is laid on a carrier strip of glassine paper or cellophane. A platen press with a hard removable 1/8" steel plate on the face of the platen is also desirable, but not always necessary, if you do not combine a die-cutting operation with a printing or embossing operation. But the most versatile platen press for specialty work is one that will print with regular inks, is equipped with a roll leaf attachment, an electric die-heater, and a removable hard steel plate for die-cutting.

For installing the roll leaf attachment there are special brackets which are supplied by the roll leaf or press manufacturer and which are bolted to the main frame of the press. These curve upward and entirely clear the regular inking mechanism so that there is no interference when the press is to be used for regular printing purposes. In other words, when roll leaf stamping is *not* being done, nothing needs to be removed, and the machine is always ready for printing, straight embossing or die-cutting. The roll leaf attachment is mounted overhead on the special brackets and there is a small motor for operating it as an individual unit when in use. One roll leaf feeder is also now available to set on a special stand in the rear of the press, doing away with the

\* Based on a talk presented at the convention of the International Assn. of Printing House Craftsmen, San Francisco, Sept. 5-7, 1949.



special curved brackets in some instances. And, as already stated, the electric die-heater, mounted in the bed of the press in place of the regular chase, is necessary for removing the pigment and transferring it to the sheet being stamped or embossed. This heater is removable when not in use and also does not interfere in any way with the normal functions of the machine itself.

As already indicated, roll leaf attachments come in two styles; the single-draw and the three-draw. With the smaller single-draw unit, it is possible to stamp with gold, silver or other colored leaf, three different designs in three different places. Each of these "draws" is adjustable to stamp or emboss exactly where the user desires on a single sheet and at a single impression. Either size attachment will pull up to 12 inches of leaf in one operation and the attachments are available in two widths, 15 and 22". The length of the pull may be adjusted to as little as a 1/16" graduation which reduces waste. The leaf, which comes in rolls, passes over the hot die.

It is also possible with this attachment, particularly on the three-draw model, to feed a number of different rolls of leaf of the same or different colors in the same press operation. A small motor of 1/12 horsepower is used to operate the attachment itself, and the cost of operating this motor, plus the cost of operating the electric die-heater, amounts to a low hourly cost. An automatic temperature control is generally recommended for running this type of leaf, and with very little experience the operator soon knows exactly what temperature to use for certain stocks. Types of work vary considerably between heavy book covers and light candy box wrappers.

It is surprising to discover, as already mentioned, how many colors may be had in handling this class of work. Gold and silver, of course, are the most popular, but there is also red, blue, green, yellow and even white. To be more specific, there are actually 28 standard colors obtainable so that the creative lithographer

or printer can do quite a job, if he decides to investigate the many new fields which this process has opened up.

Some boxmakers today use this process for fancy folding or set-up boxes, and plastic converters are continually using it for the stamping of all kinds of plastic articles, such as tooth-brush handles, hair brushes, and the many other plastic articles now on the market. Wood, fibre, cloth, hard rubber and other resisting materials of this kind are easily and beautifully stamped with roll leaf in various colors and there are some special machines built and sold for articles of this nature.

### **Dies, Makeready**

Let us now consider for a moment the question of dies and make-ready as connected with roll leaf stamping or embossing. I have known too many printers who have been afraid to depart from traditional printing practices and tackle anything that has to do with embossing or die-cutting. They seem to think there is something mysterious about embossing, and that too much technical knowledge is required for make-ready. No matter whether it is embossing or die-cutting, some of the fundamental principles of printing makeready are still involved. We certainly cannot say that embossing actually involves what we know as a "kiss impression" as we propose to raise the stock and to bring out a raised design. But the idea is still there except that we must first consider that embossing involves a female die and a male counter or makeready.

Stamping is something different. We can stamp into a certain piece of paper or cardboard, or other material, simply by adjusting the impression to give us the depth we want to attain. But when embossing, we propose to force the paper or cardboard to produce a raised design. There are different materials used for making ready the embossing counter on the platen of the press. Newsboard or compound is probably most commonly used, although a plastic counter is also used today by many plants handling embossed work.

When preparing a counter on the face of the platen for an embossing makeready, newsboard about 24 points thick, coated on one side, is the best foundation. This is the type of board used for car signs, display boards etc. Glue the board to the platen, coated side down; the platen to be free of grease or oil. Do not proceed until the glue has set, although not necessarily dry. Set the impression to give a good contact and let the press run while the glue sets. If the nature of the die is of light design, glue another sheet of newsboard of 12 or 14 points over the foundation sheet. Do not change the impression but permit the press to run at the rate of about 1,000 impressions per hour for 25 or 30 impressions, then slow down to the slowest speed possible for about fifty impressions. The counter must be dry before you proceed from this point. You can now relieve your design by cutting away the dead work, edges to be cut close to the design and to be chamfered. This type of design never breaks down as it is constantly shaping itself to the die and, in fact, gets better as the run progresses. Correction can be made with ordinary newsprint paper in spots where the detail is not brought out with sufficient clarity.

As a protective measure, on hard cover papers you can give the design two coats of sodium silicate solution applied with a brush, or perhaps use a piece of gummed craft paper, moistened, and placed over the entire design.

Counters for dies with bolder and larger designs are easier to make. Use 24 point newsboard for the foundation, but set the press to give a fair impression, strong enough to show marks of the design of the die. Without inking the die, take an impression on a loose sheet of newsboard, the thickness of which will be a matter of judgment, but slightly thicker than the depth of the deepest part of the die. Now print on the foundation sheet. Paste or glue these pieces to the foundation sheet in their proper places with a keen regard for register.

*(Continued on Page 87)*



# Lithography Needs a Program

**Are lithographers being trained adequately to absorb research's discoveries?**

*By Herbert P. Paschel*

Graphic Arts Consultant, New York

IN 1941, one of the pioneers in lithographic education made the following observation—"as far as this writer is aware, the educational needs of the apprentices are not being adequately met in any part of the country." In the interim, considerable progress has been made to correct this situation. Many schools, either independently or in cooperation with management and the unions, are offering worthwhile courses.

The research pursued by the Lithographic Technical Foundation has done much to promote progress in the industry. The Foundation's textbooks, audio-visuals and other educational activities have been of great help in augmenting the schools' efforts as well as promoting in-plant training programs.

Despite all this activity, the educational program of the entire industry for skilled workers as well as for executive personnel, has never reached the level that is necessary to keep lithography in a competitive and progressive condition. When we consider the technological advances that have been made in the laboratory and are now at the threshold of commercial application, and when we view the changes taking place in the printing industry, it becomes evident that we are still trying to correct the deficiencies of the past without looking forward to the needs of the immediate future.

There are many reasons which compel us to analyze critically our educational needs. Technological developments will impose upon the in-

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*The proper evaluation of the educational needs of lithography can best be based on intimate knowledge of the activities of all processes within the printing industry. In this respect the author is in a position to gather first hand knowledge. A graphic arts consultant and trouble-shooter, Mr. Paschel's activities include plant modernization, process development, equipment design and research for the gravure and photoengraving industries as well as for lithography. His personal observations lead him to believe that lithography might fall behind through failure to keep pace with technological improvements. In the accompanying article, he outlines some compelling reasons for lithography to embrace a comprehensive educational program.—Editor*

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dustry the need for skills and knowledge not now available in sufficient amounts within our ranks. One such example is the development of the photo-electronic separation and correction of color copy.\* Here we find that the operator must be skilled not only in the photographic manipulations but must have a scientist's understanding of color. One prominent engineer, now engaged in the development of a photo-electronic color separator confided to this writer that the greatest problem retarding the commercial introduction of such instruments is the lack of personnel within the industry with skills capable of understanding and mastering the operating principles. In fact, serious thought is being given the idea of furnishing with each machine a factory trained operator. There

\* See article "Color Separation by Electronics," by J. R. Gunther, M. L. Oct., 1949, Page 47. Also *Fortune* magazine article "Printing," October issue.

is no reason, except for lack of proper training, why the skills and knowledge required to absorb the coming technological advances should not be found or developed within the industry.

Another matter of growing importance is the increase in the number of combination plants. The trend is sufficiently advanced to predict that in the not too distant future most large sized plants will be operating two or more printing processes. The need for executive and managerial personnel well versed in all printing processes will make itself felt in due time. At present, little if anything is being done towards providing lithographic workers with knowledge about the other printing methods. The unions of the competitive processes have for years been offering courses in lithography to their members. Unless a suitable program is available to lithographic workers they will be ill-prepared to meet the situation when it matures.

We have all had occasion within recent months to study the figures released by the Bureau of Census showing the tremendous growth of lithography in the last eight years. Let us not be lulled into a state of complacency by such findings. A critical review of lithography's growth during the past 25 years shows evidence of favorable conditions that no longer prevail nor will be repeated.

The foremost factor is that lithography has certain inherent advantages over the other processes in various classes of printing. During the

depression years, this fact coupled with favorable wage levels gave the industry considerable advantage. Next in importance is the fact that this country has been enjoying an expanding economy—as the economy grew, so did lithography. Last but not least is the fact that during the period of greatest growth lithography was unfettered by outdated and inefficient operating procedures. Lithography was able to absorb the most modern and practical procedures, material and equipment available. Other processes which, during this time, failed to modernize their methods, skills and equipment, neglected co-operative research, or had not yet reached a state of high technical evolution, provided lithography with a further economic advantage. A significant part of lithography's growing production volume virtually was handed to lithography by the default of the other processes. It is foolhardy to assume that the other processes will be satisfied to take a secondary position.

Observers agree that the time has now come when a competitive process stands at the threshold of a period of growth and development, similar to that of lithography; and it will offer lithography serious competition. The technological advances of the gravure process will make it a serious contender for business in many formerly exclusive lithographic fields. There are certain significant advantages that the gravure process enjoys. Gravure has a large, young, highly competent and progressive labor force. The gravure industry is absorbing the newest ideas, methods, equipment and production controls. The impending development of a photosensitive resist to replace the sometimes non-dependable carbon tissue will speed up and improve this phase of gravure operations and bring it under precise and dependable control. Gravure being a mechanical process can exceed (on web presses) the lithographic press speed and yet retain high quality. Gravure inks are brilliant and the nature of the process permits excellent retention of copy quality and detail. Consider-

## Sees Education as Major Need

By Dr. D. J. MacDonald

Dean, Lithographic Department, New York Trade School

**I**T seems almost unnecessary for one who has spent his life in education and has consistently endeavored to preach the gospel of education, to comment upon Mr. Paschel's article. At the expense of repetition however, I may say that I heartily endorse everything that Mr. Paschel has to say and sincerely hope that he may have the patience to continue his efforts to promote education among lithographers.

Whether or not it is because I am an inveterate optimist I am not prepared to say, but I firmly believe that the litho-

graphic industry is definitely on the march toward a great future. Passing on to the industry the truly marvelous results of research is the job of education. This goes without saying. That this has not been done as well as it should have been also goes without saying. Years of experience have led me to believe that we must not expect to see rapid responses to our educational efforts. Likewise they have led me to believe that more attention to the selection of those taken into the industry might help us to attain our goal somewhat earlier.

able effort is being expended to eliminate or minimize the screen in gravure type matter.

The competitive processes are actively engaged in research, modernization of plant facilities, worker education, etc., and are gradually diminishing lithography's advantages. In order to retain and enhance its remaining advantages, lithography must have available optimum skill and equipment—otherwise a part of its volume will be lost by default.

We cannot dispute the value of technological research on the lithographic process conducted by manufacturers, suppliers, the Lithographic Technical Foundation and others. It is not enough however, to conduct research on a high level. If the results of technological improvements are to be of the utmost value to industry, workers at all levels must be trained to understand and accept them and put them to immediate productive use. If, because of inadequate skills and knowledge, the benefits of research do not permeate to the levels where it is most necessary, the effort fails in one of its most important phases.

It has been the experience of the writer that workers at all levels are

anxious for knowledge that will enhance their opportunities. None of them however are enthusiastic about wasting time on out-dated courses or with teachers who lack practical and up-to-date knowledge of the industry. The development of an educational program of high caliber—one that can retain firmly the interest of the student, and be of immediate and long term benefit to both worker and the industry—is a costly undertaking. It requires teachers of exceptional ability—a talent for teaching coupled with a thorough "know-how" of the industry in theory and in practice. A competent staff of teachers must be augmented by modern visual aid material—little of which is in existence.

Since an effective educational program will be of benefit to worker, executive, plant owner and supplier, it should be a joint venture. None should regard it as a philanthropic gesture. The future of lithography is without question dependent upon maintaining skills, knowledge and equipment at high competitive levels. All who derive their livelihood from lithography must, to further their joint and individual positions, join in a concerted effort to keep lithography on top.★★



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You'll be a JIFFIX fan for life once you discover the difference it makes in your darkroom. May we send you our new Data Unit X-183 with complete details?



## MALLINCKRODT CHEMICAL WORKS

Mallinckrodt St., St. Louis 7, Mo. / 72 Gold St., New York 8

CHICAGO / CINCINNATI / CLEVELAND / LOS ANGELES / MONTREAL / PHILADELPHIA / SAN FRANCISCO  
Manufacturers of Medicinal, Photographic, Laboratory, and Industrial Fine Chemicals

NON-STOP RUNS START WITH  
the paper that comes in the  
**YELLOW** wrapper with the **BLUE** stripes



**LETTERPRESS OR  
OFFSET**, Nekoosa  
Bond feeds fast and  
smooth, reproduces  
clean.

**KEEPS PRESSES  
MOVING** because this  
paper doesn't curl or  
wrinkle.

**AVAILABLE** in four weights, in white  
and eleven brilliant colors: blue, buff,  
canary, ivory, green, goldenrod, pink,  
cherry, grey, russet, salmon.

Nekoosa-Edwards Paper Company  
Port Edwards, Wisconsin

America does business on

**BOND**  
*Nekoosa*  
MADE IN U.S.A.

## The man we send may have had wide experience . . .

(LIKE ED BURDOCK)

Ed Burdock has two hobbies. Photography and people.

Both suit his job well, because as an Ansco Graphic Arts Representative he encounters both daily.

Ed started work when he was 15 years old. He has worked in eight different graphic arts shops. Has been everything from a cameraman, to a stripper, albumen plate maker, deep etcher, and shop foreman.

He is another of the large staff of qualified experts who service Ansco users — men who know their business and are equipped to help you solve your technical problems.



## The developer we send will have a low exhaustion rate!



**W**HEN you are an Ansco user, you get a most unusual developer, Ansco Reprodol.

Reprodol produces sharp, coal-like blacks and window-clear whites in your negatives. Makes it easier for etchers, for everyone concerned, to work with the negatives. Easily and quickly mixed in two-stock-solution form, Reprodol gives top-quality results with all Repro-

lith Films. Actual shop tests have shown that Reprodol is slower to oxidize.

Let the team of excellent Ansco products and excellent Ansco service improve the work and efficiency of your shop. Ask an Ansco Graphic Arts representative for details. **Ansco, Binghamton, N. Y.** A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

ASK FOR **Ansco** GRAPHIC ARTS PRODUCTS AND SERVICES





Standing, L. to R. are William H. Egan, PIA secretary, and Don M. O'Donnell, treasurer; seated—Robert H. Caffee, vice president, and Allerton H. Jeffries, new president. At right is Arthur H. Wetzel speaking at the convention.

## PIA Meets on Coast, Elects Jeffries

**A**LLERTON H. Jeffries, president of the Jeffries Banknote Co., Los Angeles, was elected president of the Printing Industry of America at its annual meeting held in Los Angeles, November 14-17. Mr. Jeffries succeeds Carl E. Dunnagan of Inland Press, Chicago. Both men operate lithographic plants, as does also the new vice president, Robert H. Caffee, of the William G. Johnston Co., Pittsburgh. Reuel D. Harmon, Webb Publishing Co., St. Paul, Minn. was elected president of the Union Employers Section of PIA, succeeding Thomas P. Henry, Thomas P. Henry Co., Detroit. James J. Rudisill, Rudisill & Co., Lancaster, Pa., was re-elected head of the Master Printers (open shop employees) Section.

Some 500 delegates, representing commercial printing plants from coast to coast attended the meeting which was held at the Biltmore Hotel.

The program emphasized current needs in management techniques, production, and selling and speakers included many from the printing industry as well as several specialists from outside the industry.

One of the clinics covered the subject of "Installation and operation of an offset department in a combination

plant." Jack Wolff, Wolff Printing Co. Div., Western Printing & Lithographing Co., St. Louis, was chairman, and other members of the panel were Fred G. Rost, Drury Printing Co., Dayton, H. S. Bowles, Sheldon Printing Co., Chicago, and George Rauscher, Bradford-Robinson Printing Co., Denver.

Mr. Dunnagan, in his annual report, called on printers to take the lead in the active interest being shown throughout the nation in intensified selling in all industries. "Because the future of the printing industry is bound up with that of the economy as a whole, and because we produce the materials which are required for the communication of ideas and selling, it is to our interest to maintain the emphasis on selling by every means at our disposal," he declared. He said that since the war, and especially during the past year, printers have improved their ability to serve their customers. Through new and more efficient machinery, tightening of management and production controls, and the elimination of waste, they have made substantial progress in achieving a stabilized price structure and a lower production cost, he pointed out.

He called attention to the various management services rendered to its

members by PIA, and emphasized the new PIA sales training course material as meeting the needs in sales training.

Mr. Caffee, addressing the convention on the subject "Techniques of Modern Management," discussed the present squeeze of management between still-rising labor costs and the insistence of printing buyers on lower prices. "To meet the problems, you have only your own efficiency to which you can turn—your own efficiency as a manager, and the cost saving programs which you can develop for your company," he stated. The manager doesn't have to be a topnotch salesman, a first class production man, or a certified public accountant, he said, but the manager is lost if he doesn't know what goes on in the plant, how sales are made, or the significance of figures supplied by accountants.

He gave the following general outline of the needs of shops of varying sizes: Cost control—needed by any shop from a one-man operation up; production scheduling—a six to eight man shop needs this; production control—a 15 man shop and larger; wage incentive—15 man shop and larger; quality control and waste control—15 man shop and larger; budgetary control—25 man shop;



*Lawrence Beall Smith*

*FROLIC*, a spirited lithograph by Lawrence Beall Smith

## *Mohawk Superfine Text, Cover and Bristol*

is the finest of Text papers. Made from pure alpha pulp under rigid standards of quality, it is unequalled for cleanliness, permanence, and appearance. In Cover and Bristol weights, too, Mohawk Superfine performs brilliantly on letterpress, offset, or gravure.



*Mohawk  
Paper Mills*

and organization—ten man shop. He then elaborated on these various points.

Several reports were made by chairmen of committees and indicated the scope of work carried on by the association and some of its plans for the coming year.

Arthur A. Wetzel, Wetzel Brothers, Milwaukee, speaking for the committee on business controls said that his group felt that the most serious weakness in the graphic arts industry is the lack of consciousness of the problems of management. He mentioned several PIA aids prepared for helping management, such as the Accounting and Cost Finding System; the IBM study of accounting and record keeping problems; and the check list for management. His committee is working to get printers to accept changes in management practices, he said.

Raymond L. Blattenberger, Edward Stern & Co., Philadelphia, for the trade relations committee, said that efforts are being made to cooperate more fully with the engraving industry, ink makers, and machinery and other equipment manufacturers. He cited their success in obtaining reinstatement of the 2 per cent cash discount by many paper

merchants as an example of the group's accomplishments.

John H. Doesburg, Jr., secretary of the Master Printers Section, said that among the principal projects being conducted are: the improvement of training facilities for new workers; the preparation of a series of personnel publications on various phases of employee relations service for information and assistance to members.

PIA's government relations during the past year were outlined by PIA general manager James R. Brackett. He reviewed the association's activities in presenting testimony at the hearings on modifications of the Taft-Hartley Law; the acceptance of the PIA viewpoints on the "Overtime on overtime" ruling; and its work in establishing a cooperative project with the Government Printing Office.

The need for mutual confidence between employers and employees as the cornerstone of good labor relations, was emphasized by John G. Gerken, former president of Rumford Printing Co., Concord, N. H. He urged that management provide information regularly to the supervisors and all employees to help them

understand operations, policies and conditions of the company. He suggested conferences with foremen on a regular schedule. A major effort should be made, he said, to make employees understand in terms of their own hourly wages, just how much money is going out for taxes, social security, vacations, holidays, and shorter working weeks, and the effects of these expenditures on the business.

Labor negotiations, he declared, cannot be met successfully on the basis of a little attention at the time they come up, but must be studied the year-around as an important part of management's work. Management should make offers that are sound and fair and that are based on facts which can be shown, and better relations will develop.

Other sessions of the convention were devoted to group discussions, clinics and other talks on various phases of management and plant operations. The annual banquet was held Wednesday evening, November 16.

Plans for the 1950 convention were announced. It will be held in Chicago Sept. 18-22 during the time of the Graphic Arts Exposition.★★

Part of the crowd arriving in Los Angeles on the PIA special train from New York and points west.



Christmas  
Greetings



and



Sincere  
Best Wishes  
for the  
New Year



from



Kohl & Madden  
Printing Ink Corp.

Chicago • Buffalo • Boston • New York



The entire Kohl & Madden organization join me in wishing you success and happiness for the New Year. We are reminded that the years cannot change the deep appreciation we have for our friends in the graphic arts industry. During 1950 our every effort will be to serve you to the limit of our ability and facilities.

GEORGE M. MADDEN, Pres.



## Lord Baltimore Press Plans New Plant

**T**HE new one and a quarter million dollar plant now being begun by Lord Baltimore Press on a 33-acre site at Edison Highway and Federal Street, Baltimore, might be termed a diamond jubilee birthday gift of the firm. Established in 1875 as a printing shop in a private house at 103 W. Fayette St., the firm will observe its 75th anniversary in 1950.

The new plant, of single-floor design for efficient handling of materials by electric trucks, will provide 176,000 square feet of floor space. It will have a minimum number of windows, and will be air conditioned throughout. A railroad siding will be built. Adequate space for automobile parking, and land-scaping is available on the site.

The Lord Baltimore Press at present is operating in two plants, one at 1500 Greenmount Ave., and one at Fleet and Haven Streets. Present plans call for the abandoning of the Greenmount Ave. plant on completion of the new building, but gravure, some bindery operations and warehousing will be carried on at the Haven Street plant, for a time. Ample provision is made in the new building for expansion, and all operations will eventually be brought into the one location.

Utilizing lithography, letterpress and gravure, the firm specializes in the production of packages of many types. Some 2,250,000,000 packaging units are produced annually.

Lord Baltimore's Fidel-I-Tone process, fine screen lithography in full color on folding cartons, is well known.

The company began as a small printing shop, and later began to specialize in books, periodical and telephone directory printing. It was first known as the Friedenwald Co., but was incorporated under the present name in 1906. Its history is one

of steady expansion, and moves to larger quarters to take care of growing volume.

Hugo Dalsheimer is president of the firm, Leonard Dalsemer is executive vice president, and W. Taylor Bouchelle, in the firm's New York office, is sales manager. W. S. Banks is director of advertising and sales promotion. The firm also maintains an office in Chicago. The late Simon Dalsheimer, who was head of the company for nearly 60 years, died in 1948 at the age of 90. ★★

## 5000 at Oxford Paper Company 50 Year Event

Oxford Paper Co. during October celebrated its 50th anniversary as a manufacturer of fine book papers with an "open house" at the company's mills at Rumford, Maine. During the two-day event, the mills were host to over 5,000 guests, including friends and relatives of employees and visitors from many parts of New England.

Groups touring the mill were met at each progressive operation by guides who explained the machine and process being inspected. In addition signs displayed throughout the plant described the various manufacturing functions which produce over 600 tons of printing paper a day.

Hosts for the occasion were various officials of the company including Rex W. Hovey, executive vice president; Donald Appleton, vice president in charge of manufacturing; William H. Chisholm, assistant to the president, all representing the

New York office of the company; and Theodore F. Spear, assistant vice president, manufacturing and mill manager, Rumford.

In addition to the tour of the mills, exhibits were shown which included large display panels featuring a simplified flow chart of the mill operations, as well as a colorful display of the many end-products in which coated and uncoated papers are used.

A highlight was the presentation to Lewis E. Small, age 77 and native of Rumford, of a sheet of the first paper manufactured by Oxford when the mill started up at the turn of the century. Mr. Small was employed by the company which built the original machines and he came to work for Oxford when these machines were installed. He retired several years ago.

The company has carried out a \$12,000,000 post-war expansion program.





IMPORTANT CORRESPONDENCE



ACCOUNTING FORMS  
AND RECORDS



MACHINE BOOKKEEPING  
RECORDS



DIRECT MAIL



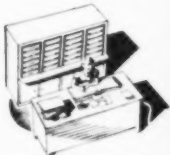
PRODUCTION FORMS  
AND RECORDS



TAX AND GOVERNMENT  
RECORDS AND REPORTS



INSURANCE, LEGAL AND  
FINANCIAL RECORDS  
AND DOCUMENTS



PERMANENT RECORDS

*They Satisfy*

EVERY NEED

# WESTON PAPERS

It's so simple to satisfy every need for quality new rag papers from the complete Weston line . . . especially since there's a Weston distributor near you ready to supply *your* every need promptly and efficiently.



**BYRON WESTON  
COMPANY**

Makers of Papers for Business Records  
**DALTON • MASSACHUSETTS**

## BOND PAPERS

Extra No. 1, 100% New Rag  
OLD HAMPSHIRE BOND

100% New Rag  
DEFIANCE BOND  
TITAN BOND

75% New Rag  
HOLMESDALE BOND  
ANGLO SAXON BOND

50% New Rag  
WINCHESTER BOND  
LENOX BOND

25% New Rag  
BLACKSTONE BOND  
BLACKSTONE OPAQUE  
MERIT BOND

## LEDGERS

Extra No. 1, 100% New White  
Cotton and Linen Rags  
BYRON WESTON CO.  
LINEN RECORD

100% New Rag  
DEFIANCE LEDGER  
VULCAN LINEN LEDGER

75% New Rag  
WAVERLY LEDGER  
CENTENNIAL LEDGER  
DEPENDENCE LEDGER

50% New Rag  
WINCHESTER LEDGER  
LENOX LEDGER

25% New Rag  
BLACKSTONE LEDGER  
COURT LINEN LEDGER

## MACHINE ACCOUNTING

50% New Rag  
WESTON'S  
MACHINE POSTING LEDGER

25% New Rag  
TYPACOUNT POSTING

## INDEX BRISTOLS

100% New Rag  
DEFIANCE INDEX  
VULCAN INDEX

50% New Rag  
WINCHESTER INDEX  
WESTON'S MACHINE  
POSTING INDEX  
LENOX INDEX

25% New Rag  
TYPACOUNT INDEX  
MERIT INDEX

## SPECIALTIES

100% New Rag  
WESTON'S  
DIPLOMA PARCHMENT  
VULCAN DIPLOMA

New Rag Content  
WESTON'S  
OPAQUE SCRIPT

50% New Rag  
FINGERPRINT INDEX  
WINCHESTER  
DUPLICATOR BOND

25% New Rag  
COATED LEDGER  
BYWESCO MANUSCRIPT COVER  
SUPERIOR MANUSCRIPT COVER



# THROUGH THE GLASS

**I**N the recent awards made for the best annual reports by *Financial World*, lithography accounted for nearly a third of the prize winners, according to a survey made by the Lithographers National Assn. Of the 104 winners, about 30 were lithographed, in addition to the lithographed covers on several others. Four or more colors were used for 29 percent, three colors for 21 percent, and two colors for 47 percent of the reports.

ml

In Baltimore, Barton-Cotton recently erected a new plant, but the small boys in the neighborhood insisted on throwing rocks through the windows. Douglas Cotton told the Baltimore Litho Club last month that to curb these tendencies, the company started holding open house every Friday afternoon for these boys, showing them the presses, and passing out samples of the religious cards lithographed by the firm. One Friday a little tough came in and said "Hey mister, I want some of them holy cards, and if I don't get 'em I'll break your G— D— windows."

ml

Semco Color Press, Oklahoma City, recently had a night time visitor. An opossum got into the plant and caused quite a stir, including some newspaper publicity.

ml

The Best of Industry award winning direct mail campaigns are now touring the country. Arrangements are being made through the Direct Mail Advertising Assn., 17 East 42 St., New York 17.

ml

An estimated 1,500,000,000 (count those zeros again) Christmas cards are being sent this year in the U. S., according to the National Assn. of Greeting Card Publishers. The association says this is a moderate increase over 1948.

ml

Ralph D. Cole, president of Consolidated Lithographing Corp., Brooklyn, is chairman of the Graphic Arts Committee for the New York United Hospital Fund campaign.

ml

The *Chicago Tribune*, after returning to standard hot metal type-

setting recently, has now switched from its old 7 pt. Regal type face to 8 pt. on a 9 pt. slug, for greater legibility.

ml

The Greeley, Colo. "Tribune" recently came out with a 12 page tabloid section produced in the company's off-set department.

ml



This new letterhead design is used by Von Hoffmann Press, St. Louis

ml

Russell J. Leander, president of Chicago Show Printing Co., is one of 38 Chicago industrial and civic leaders named by Mayor Kennelly to the Chicago Permanent Fair Commission. Principal task of the group will be the organization and promotion of an annual lake front exposition on the site occupied by the Chicago Railroad Fair, which closed Oct. 2 after a two-summer run.

ml

Carco, Inc., Chicago manufacturer of continuous business forms, welcomed eleven employees into the company's Quarter Century Club at a banquet in a downtown hotel last month. Watches were presented to each of the men who have had 25 years of service with the concern.

ml

Michael Bruno, speaker at the Chicago Litho Club's November meeting,

drew attention to the fact that seated at tables closest to the platform were seven men whose combined experience in lithography totaled 337 years.

They included Al Hoffman with 66 years in the trade; Charles Rahn, 57 years; Jack Ward, 53 years; Fred Zeitz, 44; Chas. Lovell, 43; George Mayfield, 43 and Chas. Schuster, 31. Each was called on to take a bow and all were given a warm ovation.

Mr. Hoffman ought to be recognized as the "Dean" of the industry in Chicago. Capt. Bruno declared. Starting in the trade when 13 years old, he kept at it until he was 78 and then retired one year ago after serving as vice president of Weber Lithographing Co. On Dec. 5 he reached his 79th birthday.

"Charlie" Rahn retired from active service with the Regensteiner Corp. quite recently, but couldn't stay "put" and now is working again with Roberts & Porter. Jack Ward followed the trade for 33 years and for the past 20 has been selling ink for I.P.I. Fred Zeitz's long service as president of Local 4, A.J.A. is well known, but after voluntarily retiring from union activities he found he couldn't just sit around doing nothing. A brief experience followed as partner in a litho firm and he recently joined Roberts & Porter. Mr. Lovell is still going strong with Craft Printing Co., while Mr. Mayfield and Mr. Schuster are with the Regensteiner Corp.

Capt. Bruno admitted that there were probably other oldsters in the room worthy of recognition, and he was right, one of these others being seated close to him at the speaker's table was the Club's past president, Jim Spenceck. Serving now as president of the National Association of Litho Clubs and as head of Western Electric's litho department, Jim has been splashing ink around in both letterpress and litho work for 37 years.

★★

## Robt. Roosen Joins S&V

Robert Roosen who resigned recently as president of the H. D. Roosen Co., Div. of Columbian Carbon Co., New York, has joined Sinclair & Valentine Co., New York. Mr. Roosen will work principally in sales, and will manage the metal decorating and coatings division.

The son of the founder of the H. D. Roosen Co., Herman D. Roosen, he had served as president from the time of his father's death in 1932 until 1945 when the Roosen Company became a division of Columbian.

# SAM'L BINGHAM'S SON MFG. CO.

**16** MODERN FACTORIES SERVING PRINTERS IN **31** STATES



When you want the best for best results—do as other printers do . . . specify SAM'L BINGHAM'S SON MFG. CO., litho-offset rollers.

Over 100 years experience in roller making plus modern, scientific "know how" insures the quality of the roller you will receive. Sixteen (16) modern, strategically located factories assure speed of delivery.

There are no finer litho-offset rollers than Samson (Vulcanized Oil) and Litho-Print (Rubber) Rollers made by SAM'L BINGHAM'S SON MFG. CO. So, for best results, order and get the "right roller, right away" from the factory nearest you.

OVER ONE HUNDRED YEARS OF ROLLER MAKING

## FACTORIES

ATLANTA 3	DES MOINES 2
CHICAGO 5	DETROIT 10
CLEVELAND 14	HOUSTON 6
DALLAS 1	INDIANAPOLIS 2

**SAM'L BINGHAM'S SON MFG. CO.**  
MANUFACTURERS OF  
**PRINTERS' ROLLERS**  
**LITHO-OFFSET ROLLERS**

## FACTORIES

KALAMAZOO 12	OKLAHOMA CITY 6
KANSAS CITY 6	PITTSBURGH 3
MINNEAPOLIS 15	ST. LOUIS 2
NASHVILLE 3	SPRINGFIELD, O.

Pacific Coast Sales Representative: THE CALIFORNIA INK CO., INC.

**MAKERS OF** RUBBER • NON MELTABLE • FABRIC COVERED • ROTOGRAVURE • OFFSET • COMPOSITION • VARNISH LACQUER • GRAINING **ROLLERS**

## D'Arcy Expands; Names Weber Vice President

**R**OBERT Weber has been appointed a member of the firm with the office of vice president in charge of sales and sales promotion of D'Arcy Printing & Lithographing Co., New York, effective January 2. William Weinstein, company president, announced December 2. Mr. Weber joined the company as a salesman March 1, 1947 after serving on the sales staff of Woodrow Press, New York, for 14 years. He has been in sales work for about 30 years. The appointment is part of D'Arcy's expansion and intensified selling program.

The company, now nearing its 25th anniversary, was begun as the Centre Press at 168 Centre St., New York City, in 1927. Two Kelly presses and a hand cutter comprised the entire equipment in the company's second floor at that time. In 1935 the company took 2,000 square feet of space in the building at 124-132 White St., double the original floor area. Offset equipment was added at that time, and has been an important factor in the firm's growth. Offset lithography now accounts for about 75 percent of the firm's volume of business.

Continued expansion followed until the company purchased the 12 story building at the White Street address, now called the D'Arcy Building. The company occupies about half of it—40,000 square feet on six floors.

The founders of the D'Arcy Company were William Weinstein, present president, and his brother, Nathan, now secretary and treasurer. Other company executives include George E. Ruegg, vice president, in charge of art and platemaking; Fred Henning, in charge of production; Daniel H. Weber, a son of Robert Weber, in charge of estimating and assistant production manager; and James H. O'Neill, for 20 years on the sales staff. Several production employees also have records of ser-



ROBERT WEBER

vice going back to the firm's early days.

Since the end of the war the company's growth has been more rapid, especially in the offset division. Floor area was expanded following acquisition of the building. Postwar equipment has been added to increase the production. Largest single factor was the installation of a four-color 50x69" offset press, the first Harris four-color to be placed in a New York plant following the war. This press is teamed up with other single and multi-color units from 17x22" to 50x69".

New light tables have been installed throughout the art and color correction department of the plant, and also in the stripping department. The platemaking department, too, has been re-equipped since the war with latest design ventilated developing sinks, tables, whirlers, vacuum frames, and darkroom facilities.

In the D'Arcy letterpress department a number of fast cylinder presses are in operation. The complete composing room occupies most of one floor and includes three Lintotype machines and other equipment. This department serves both the letterpress and offset departments.

A finishing department, equipped to perform numerous binding and finishing operations, completes the

plant. It contains machinery for cutting, die-cutting, embossing, perforating, folding, collating and stitching.

The company employs about 125 persons.

Further expansion plans include more new offset press equipment which is on order, as well as other machinery to increase production. On the sales side, the staff will be increased, and a broad program of sales aids and sales promotion is now getting under way, as part of the intensified program. This material is being printed and lithographed by the company.

A diversity of lithographed and printed material is produced, about 90 percent of it in color. The range of work is unusually wide, including advertising material of all kinds — booklets, brochures, mailing broadsides, posters, car cards, die-cut and embossed specialties, etc.; books, perforated stamps and coupons, and even on one occasion money stamps for a foreign government. Some of the original accounts from 1927 are still served by the company.★★

### YLA Hears Gravure Talk

A review of work now being done by the gravure process was scheduled as the subject of the December 7 meeting of the Young Lithographers Assn. of New York, at the Advertising Club. The speaker was to be Frank Spartelli, president of International Gravure Co.

The association's November 9 meeting was addressed by Dr. Frederick H. Frost, research head of the S. D. Warren Co., Cumberland Mills, Maine. He told how paper research is guided by the needs of lithographers in the pressroom, and cited specific examples of how problems had been solved through research.

The next regular meeting is planned for Wednesday, January 11 at the Advertising Club.

### La. Firm Adds Press

The M. L. Bath Co., Ltd., Shreveport, La., recently installed a 17x22 ATF offset press.

*Now...coated LITHOFECT\* gives you...*

# The printing quality of costliest enamels!



**Water-resistant coating**

**Overall uniform pick resistance**

**Fast setting time**



Today, it's no longer necessary to pay for expensive enamels to achieve the best in offset printing. For new Lithofect\*—with three basic advantages combined—now gives you the printing quality of costliest enamels!

A stronger, more cohesive base sheet of exclusive LongLac sulphate fibers

has made possible an improved coating formulation. So now, new Lithofect has a water-resistant surface that traps and anchors ink firmly without penetration.

Equal pick-resistance across the entire sheet makes solids print clearly, smoothly. And with the faster setting

time of this great new paper, offset from one sheet to another is eliminated.

That's why Lithofect is the finest fully coated offset paper ever made. And that's why, for your finest monotone or multicolor printing, you'll be economy-wise to switch to new Lithofect!

KIMBERLY-CLARK CORPORATION, NEENAH, WISCONSIN



\*TRADEMARK

### ALA Files \$1,000,000 Damage Suit in St. Louis

**T**HE Amalgamated Lithographers of America, CIO, filed a suit for \$1,000,000 damages against the Associated Printers & Lithographers of St. Louis, and 16 lithographing firms, November 29. The union claims that the employers are seeking to destroy the union's rights "through an illegal agreement to underbid and destroy the business of an individual, partnership and corporation entering into any labor contract with the plaintiffs" (i.e. the union). There has been a work stoppage in the 16 plants since October 31, which the employers claim is a strike, while the union claims it is a lockout.

The suit further charges that the employers and their association have refused to deal with any shop making offset plates which enters into a labor agreement with the union. It is alleged also that the employers have threatened to punish any member withdrawing from the association by "suit and penalties," and have conspired to prevent the hiring of members of the union. The suit asks for a temporary restraining order pending a hearing on a permanent injunction. The suit asks triple damages—\$3,000,000—if the court sustains the charge, in accordance with the law.

The firms named in the suit are: Jefferson Printing Co., Hart Printing Co., George D. Barnard Co., Con P. Curran Printing Co., William Helmich Printing Co., San Del Printing Co., Bardgett Printing & Publishing Co., Simmons-Sisler Co., Mernach Printing & Lithographing Co., Woodward & Tiernan Printing Co., Mendle Printing Co., Von Hoffmann Press, Inc., Kohler & Sons, Inc., James Mulligan Printing Co., Nies-Kaiser Printing Co., and Strickland Printing Co.

The union also filed charges of unfair labor practices with the National

Labor Relations Board against the association, charging it with refusal to bargain in good faith. The association had filed unfair practices charges with the NLRB against the union before the stoppage began, after weeks of bargaining, and the aid of the U. S. Conciliation Service.

The original stoppage involved a dispute over a return to a 37½ hour week from a 36¼ hour week, and a health and welfare plan.

### Oppose Ruling on Displays

Concerted opposition of the lithographic and display advertising industry's representatives developed during November to the recent rulings of the New York State Liquor Authority prohibiting certain types of advertising in taverns, restaurants and hotels. The Lithographers National Assn. filed a brief setting forth the viewpoints of display lithographers, and the Point of Purchase Advertising Institute mobilized other groups to oppose the ruling. John M. Palmer, president of POPAI said the rulings were "an abrogation of the right of businessmen to advertise in whatever medium they choose so long as they do not offend against public decency."

One of the rulings of the State Liquor Authority which has provoked the opposition and brought vigorous protests from trade associations and labor unions in the graphic arts and related industries, would prohibit, after March 1, 1950, the distribution by brewers and distillers to taverns, hotels and restaurants of advertising specialties such as beer mats, napkins, trays, calendars, printed recipes and menu cards. The other ruling, which has been promulgated but for which no effective date has been set, would eliminate from all

point of purchase advertising in establishments selling beer or liquor all advertising copy except the name or trade mark of products.

Other groups which have formally filed their opposition to the decrees are: The American Association of Advertising Agencies, New York Employing Printers Assn., Central Trades and Labor Council of Greater New York, Allied Printing Trades Council of Greater New York, Amalgamated Lithographers of America, Display Union (Local 144), Metal Trades Group, Mounters and Finishers Assn. and Metropolitan Lithographers Assn.

While most of the trade associations and labor unions based their opposition to the Authority's rulings on the grounds that they would force some graphic arts establishments out of business, would reduce the business of others and would cause widespread unemployment in the printing and allied trades, there was also a general concern voiced against the rulings on the basic issue of the freedom of business to advertise.

"Once the State Liquor Authority presumes to tell brewers and distillers what media they may use in which to advertise," Mr. Palmer asserted "there is a definite implication that they can also deny to brewers and distillers the right to do any advertising whatsoever. If these rulings are allowed to stand," he continued, "what is to prevent the SLA from prohibiting at some future date newspaper and magazine advertising?"

### Plan N. Eng. Printing Week

The Boston Litho Club, the Graphic Arts Institute of New England, Inc., the Society of Printers of Boston, the Boston Club of Printing House Craftsmen, and the Book-builders of Boston, are planning for the 1950 observance of Printing & Publishing Week of New England.



## Louis Traung Passes



Louis Traung, widely known pioneer in lithography, and honorary chairman of the Stecher-Traung Lithograph Corp., San Francisco and Rochester, N. Y., died November 14 at a San Francisco hospital. He was 83. Mr. Traung took his first job in lithography at the age of 14, along with his late twin brother Charles. Both were officers of the old lithographers union in San Francisco. In 1911 the twins founded their own firm, Traung Label & Lithograph Co., which later became the Stecher-Traung firm.

Louis Traung envisioned and helped to build the industry's first four-color offset press, and he also invented the Traung hydraulic transfer press, and a high speed direct-connected bronzer. He was president of the Stecher-Traung company, and later was chairman of the board.

Active in industry affairs, he was past president of the Lithographers National Assn., and a charter member of the Lithographic Technical Foundation, as well as of the San Francisco Club of Printing House Craftsmen. He was active in wildlife preservation organizations and in fraternal activities.

Survivors include three daughters, Emma Hammersmith, Helen Rehn, and Dorothy Traung, the latter a nationally-known golfer. Also surviving are a sister, Mrs. J. G. Ahlin, a brother, George, five grandchildren and five great grandchildren.

## Plan Printing Week in S. F.

San Francisco Bay Area printers and lithographers will feature an exhibit of all types of graphic arts reproduction processes as one of the principal portions of their celebration of National Printing Week next January 15-21. The exhibit will be held in the Auditorium of The Emporium, San Francisco's leading department store. The show will occupy nearly 3,500 square feet of floor

space and will be open daily from 10 A.M. to 5 P.M.

Letterpress, gravure, offset lithography, engraving and process or raised printing will all be shown in the displays which will range in size from business cards up to huge 24-sheet posters for outdoor sign boards. Newspapers, magazines, labels, business stationery, books, forms, advertising campaigns, displays, and many other types of printing will be featured to show the business man and the public generally, how printing is used to help them.

General chairman of San Francisco's Printing Week is Harold Iverson, and exhibit chairman is Worth Seymour, both from the San Francisco Craftsmen's Club.

## Dively in Coast Conference

George S. Dively, president and general manager of Harris-Seybold Co., represented the Graphic Arts equipment industry at a recent West Coast human - relations - in - business conference. In Palm Springs, California, Mr. Dively joined eleven nationally known business and industrial authorities in leading discussion groups at an Employer-Employee Relations conference sponsored by the Los Angeles Merchants and Manufacturers Assn.

Theme of the meeting, attended by more than 170 California business executives, was a better way of promoting good relations between employers and employees.

Stressing the fact that management must start preparing today to meet tomorrow's responsibilities, Mr. Dively told conferees that "Management must set a program for itself and planning is the keynote. It must determine what consumer needs will be, and how it can meet them by providing itself with adequate personnel, production facilities, and financing. And to a major degree," he declared, "consumer needs can be re-vitalized by the company—through research for new and better products, more efficient sales and distribution channels, and sound employee relations activities."

## Made VP and General Manager



Bernard Sears, formerly plant manager of the Graphic Arts Corp. of Ohio, Toledo, has been promoted to vice president and general manager, Ernest E. Jones, president, announced at the firm's recent 25th anniversary dinner. Mr. Sears has been with the company 25 years. He will continue to supervise production and will take over many responsibilities formerly carried by Mr. Jones.

During his career with Graphic Arts, Mr. Sears has worked at the bench in all departments in both photo-engraving and offset, holding the position of foreman and later superintendent of the engraving branch. He also was superintendent of the offset division at the main plant and in 1938 he opened the Detroit branch. He has also spent some years on customer contact work. During the war he was manager of the Gadi Division, and plant manager.

Through his 25 years Mr. Sears has seen a four man photo-engraving shop grow into the largest and most modern trade shop in the country. In 1927, he had been with the firm three years when it was taken over by Mr. Jones.

In 1933 the company began the manufacture of lithographic plates for the trade. This department after its initial struggle grew until today it is serving lithographers from coast to coast as well as serving some foreign trade. By 1938 the demand for offset plates called for further expansion and the Detroit branch was opened.

In 1943 contracts were awarded to the company for the preparation of negatives and positives to be used in the reproduction of U. S. Army maps. In the following year the company was called upon to help solve the problem of reproducing technical drawings, charts and diagrams in sufficient quantity for distribution to Army Air Force bases throughout the world. This was accomplished by a special process developed to meet the emergency. The building at 110 Ottawa Street was acquired to house this operation, known as the Gadi Division.

On July 1, 1946, following the end of these special tasks, all Toledo departments were consolidated in the Ottawa Street plant. New equipment was installed and in January of 1948 Roto-gravure was added to round out complete service to all branches of the trade.





Lithographed in 4 colors

WARREN'S  
**Lithographic Papers**

*Cumberland Offset • Offset Enamel • Overprint Label C1S*

---

Leading

## PAPER MERCHANTS

who sell and endorse

Warren's Standard Printing Papers

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BALTIMORE, MD.	The Barton, Duer & Koch Paper Co.
BANGOR, ME.	Brown & White Paper Company
BATON ROUGE, LA.	Louisiana Paper Company, Ltd.
BIRMINGHAM, ALA.	Sloan Paper Company
BOISE, IDAHO	Zellerbach Paper Company
BOSTON, MASS.	Sturtevant & Bennett Company
BUFFALO, N. Y.	The Alling & Cory Company
CHAMPAIGN, ILL.	Crescent Paper Company
CHARLOTTE, N. C.	Caskie Paper Company, Inc.
CHATTANOOGA, TENN.	Virginia Paper Company, Inc.
CHICAGO, ILL.	Southern Paper Company
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CLEVELAND, OHIO	McIntosh Paper Company
CLEVELAND, OHIO	The Dine & Wine Paper Co.
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COLUMBUS, N. H.	The Alling & Cory Company
DALLAS, TEXAS	The Cincinnati Cordage & Paper Co.
DENVER, COLO.	C. M. Rice Paper Company
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DETROIT, MICH.	Carpenter Paper Co.
DURHAM, N. C.	Western Newspaper Union
EL PASO, TEXAS	Newhouse Paper Company
EVANSTON, ILL.	Seaman-Patrick Paper Company
FORT WORTH, TEXAS	Newhouse Paper Company
FRESNO, CALIF.	Zellerbach Paper Company
GRAND RAPIDS, MICH.	Olinsted-Kirk Company
GREAT FALLS, MONT.	Zellerbach Paper Company
HARRISBURG, PA.	Quimby-Kain Paper Company
HARTFORD, CONN.	The John Leslie Paper Co.
HOUSTON, TEXAS	The Alling & Cory Company
INDIANAPOLIS, IND.	Henry Lindemeyer & Sons
JACKSON, MISS.	Sturtevant & Bennett Company
JACKSONVILLE, FLA.	L. N. Bowditch Company
KANSAS CITY, MO.	Clement Paper Company
KNOXVILLE, TENN.	Townsend Paper Company
LANSING, MICH.	Virginia Paper Company, Inc.
LITTLE ROCK, ARK.	Midwestern Paper Company
LONG BEACH, CALIF.	Southern Paper Company
LOS ANGELES, CALIF.	The Wessinger Paper Company
LOUISVILLE, KY.	Western Newspaper Union
LYNN, MASS.	Arkansas Paper Company
MEMPHIS, TENN.	Zellerbach Paper Company
MILWAUKEE, WIS.	Zellerbach Paper Company
MINNEAPOLIS, MINN.	Miller Paper Company
MOBILE, ALA.	Caskie Paper Company, Inc.
NASHVILLE, TENN.	Woodward & Bowman, Inc.
NEWARK, N. J.	Nackie Paper Company
NEW HAVEN, CONN.	The John Leslie Paper Company
NEW ORLEANS, LA.	Newhouse Paper Company
NEW YORK CITY	Clement Paper Company
OAKLAND, CALIF.	Henry Lindemeyer & Sons
OKLAHOMA CITY, OKLA.	Alco Paper Company, Inc.
OKLAHOMA, OKLA.	Latrop Paper Company, Inc.
PHILADELPHIA, PA.	Sturtevant & Bennett Company
PHOENIX, ARIZ.	Henry Lindemeyer & Sons
PITTSBURGH, PA.	Alco Paper Company, Inc.
PORTLAND, ME.	Latrop Paper Company, Inc.
PORTLAND, ORE.	The Alling & Cory Company
RENO, NEV.	J. E. Little Paper Company
REIDMONT, VA.	The Canfield Paper Company
ROCHESTER, N. Y.	Marquardt & Company, Inc.
SACRAMENTO, CALIF.	Schlusser Paper Corporation
ST. LOUIS, MO.	Zellerbach Paper Company
ST. PAUL, MINN.	Western Newspaper Union
SALT LAKE CITY, UTAH	Field Paper Company
SAN DIEGO, CALIF.	D. L. Ward Company
SAN FRANCISCO, CALIF.	The J. L. N. Smythe Company
SAN JOSE, CALIF.	Schuyler Paper Company
SEATTLE, WASH.	The Alling & Cory Company
SHERBORN, MASS.	C. M. Rice Paper Company
SIOUX FALLS, S.D.	Zellerbach Paper Company
SPOKANE, WASH.	Zellerbach Paper Company
SPRINGFIELD, MASS.	B. W. Wilson Paper Company, Inc.
TALLAHASSEE, FLA.	The Alling & Cory Company
TAMPA, FLA.	Zellerbach Paper Company
TOLSON, CALIF.	Brayton Paper Company
TORONTO, CAN.	The John Leslie Paper Company
TULSA, OKLA.	Newhouse Paper Company
TULSA, OKLA.	Zellerbach Paper Company
WACO, TEXAS	Zellerbach Paper Company
WALLA WALLA, WASH.	Zellerbach Paper Company
WASHINGTON, D. C.	Zellerbach Paper Company
WICHITA, KAN.	Western Newspaper Union
YAKIMA, WASH.	Zellerbach Paper Company

### EXPORT AND FOREIGN

NEW YORK CITY (EXPORT)	National Paper & Type Co.
Agencies or Branches in 40 cities in Latin America and West Indies	
NEW YORK CITY (EXPORT)	Muller and Rother, Inc.
Agencies or Branches in 25 countries in Latin America and West Indies	
NEW YORK CITY (EXPORT)	Muller & Phipps (Asia) Ltd.
Agencies in Belgium, Congo, Burma, Ceylon, China, Hong Kong, Ireland, India, Malaya, Philippine Islands, South Africa	
AUSTRALIA	B. J. Ball Limited
NEW ZEALAND	B. J. Ball (N. Z.) Ltd.
HAWAIIAN ISLANDS	Honolulu Paper Co., Ltd.
Agents for Zellerbach Paper Company	



133-line screen halftone

Photograph by H. Armstrong Roberts

## WARREN'S Lithographic Papers

Cumberland Offset • Offset Enamel • Overprint Label C1S

WARREN'S Offset Enamel and Warren's Overprint Label are new double coated papers produced by a new method.

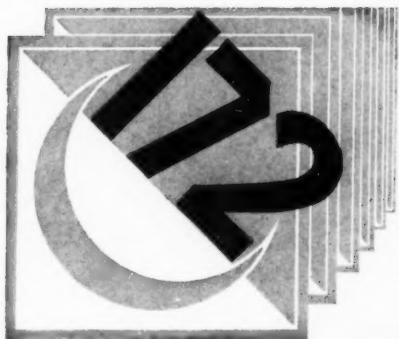
Two separate coatings are applied to produce Warren's Overprint Label. Warren's Offset Enamel receives two separate coatings on each side. The double coat improves the printability and the uniformity of the papers, and thereby raises the potential of lithographic reproduction. Warren's Overprint Label is pre-conditioned by an exclusive process.

Warren's Cumberland Offset is pre-conditioned by the same exclusive process which gives paper greater stability and permits it to be printed directly from the case or skid without hanging. Warren's Cumberland Offset is available in Wove and five special finishes.

Write for free booklet—"How Will It Print by Offset"

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[ BETTER PAPER  BETTER PRINTING ]  
Printing Papers



## LITHOGRAPHERS

... used *Crescents*

### MODELITH INK IN 1948

Here are the reasons for their choice —

**Modelith** saves time—Ready for use as it comes from the can. Spreads quickly—dries fast. Won't grease up the plates or "break down" on high speed presses.

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**Modelith** "ups" quality—Prints clean sharp impressions—blackest blacks and a full range of intermediate tones. Halftones stay open.

You'll discover why pressmen order and reorder this ink when you print your first job with Modelith. Mail the coupon for a trial order. Don't forget to enclose color and stock samples.

Having trouble with the new cast coated stock? You'll find them easier to print with Crescent's Chrometone Inks. The high gloss of ink and paper blend perfectly for brilliant effects — lifelike reproductions.

**CRESCENT**  
INK & COLOR  
C O M P A N Y  
464 NORTH FIFTH STREET  
PHILADELPHIA 23, PA.



☐ Send me 5 lbs. of Modelith on open account.

☐ More information please, on printing cast coated stock with Chrometone.

Name ..... Position .....

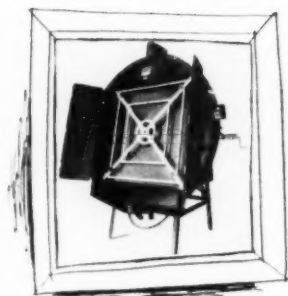
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Street .....

City ..... Zone ..... State .....

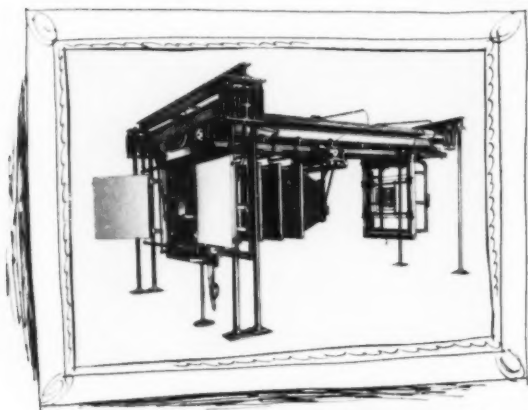
*each a masterpiece  
of equipment*

FOR PERFECTION  
IN LITHOGRAPHY



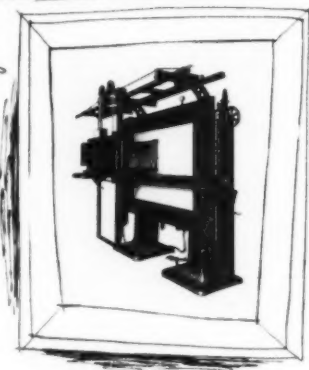
**M-H VERTICAL  
PLATE-COATING MACHINE**

For distributing and drying coating solution on plates intended for use on offset presses. Standard Model in five sizes; Junior Model in one size.



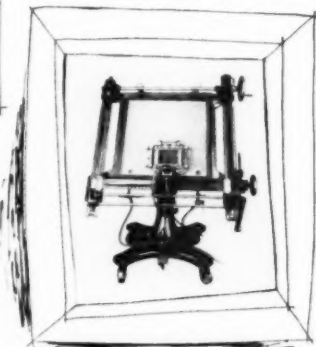
**M-H OVERHEAD  
MOTOR-FOCUSING CAMERA**

A precision darkroom all-metal camera, with motor-movement of lensboard and copyboard to .01"; micrometer adjustments; darkroom and lightroom control; sliding screen carriages and housing; carriage for oversize circular screens; vacuum back; transparency holder with oscillator and diffuser; tilting and vacuum copyboards. Sizes 24 x 24", 30 x 24", 40 x 40", 40 x 48", 48 x 48".



**M-H VERTICAL  
PHOTO-COMPOSING MACHINE**

With Hi-Speed Non-Embossing Negative Holder and Universal Register Device—designed for securing precision in registering negatives for single and multi-color process work in lithographic plate-making. Combines accuracy and speed in positioning images for step-and-repeat work. Simple design, dependable operation. Three sizes.



**M-H UNIVERSAL PROCESS MACHINE**

This is a small photo-composing machine for making multiple-image negatives and positives (singly or in combination) by contact; and for applying the step-and-repeat principle to multiple-image photo-engravings.

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... is possible only because of the equipment now available for the lithographer. Because of such equipment he is now able to produce work far beyond the dreams of only a few years ago. ... It is a great satisfaction to the Lanston Monotype Machine Company to have contributed to the great advancement of lithography through the production of equipment noted for its precision and efficiency.

**LANSTON MONOTYPE MACHINE COMPANY**

24th and Locust Streets

Philadelphia 3, Pa.

## Returns to Harris-Seybold



Stuart E. Arnett (above) returned to the sales organization of Harris-Seybold Co., Cleveland, as assistant to general sales manager Ren R. Perry, according to an announcement by Mr. Perry. Mr. Arnett was formerly manager of Harris-Seybold's metropolitan New York branch office, leaving the organization in 1946.

Arnett has been active in graphic arts for over 20 years. He has worked as a pressman, compositor, cost accountant, estimator, salesman of letterpress and lithographic printing, sales and service executive in the printing machinery and equipment field, and as a management consultant to various lithographic plants and printing equipment companies. Since 1946 he has held executive positions with the Printing Machinery Div., Electric Boat Co., and with Champion Paper & Fibre Co.

Mr. Arnett took specialized training at Detroit Institute of Technology, Penn College in Cleveland and Columbia University. During the war he served in the Marine Corps as an aviation engineering officer. He is a member of the Lithographic Technical Foundation, New York Litho Club, Printing House Craftsmen's Club, Printers' Supply Salesmen's Guild, Sales Executive's Club, Advertising Men's Post of the American Legion, New York Athletic Club and the Marine Corps Reserve Officers Assn.

## Triplex Litho Established

Triplex Lithograph Corp., 224 Centre St., New York, recently formed by the combining of two other firms, is progressing satisfactorily, according to Sam Seidner, one of the principals. Other officers of the firm are William Pomerantz and Herman Rosenberg. The company, operating camera, platemaking equipment and three presses, was formed

by the merging of Roner Litho and Triplex Offset. A general line of advertising lithography is being produced.

## Aids Printers Entering Offset

Aid for printers entering the offset field is being offered by the Printing Institute of Philadelphia in a series of clinics. Samuel Burt, head of the institute, said the clinics would be held early in December for the benefit of letterpress firms considering the addition of offset equipment. S. Mayer Feldenheimer, president of the C. E. Howe Co., was to address the meetings, and a demonstration of offset equipment was scheduled. Martin Sandberg, National Stationers Co., was to be on hand to answer questions.

## Crescent Honors 25 Year Men

Crescent Ink & Color Co., Philadelphia, recently honored seven employees who have completed 25 years with the firm. Presentations of engraved pocket watches were made during a company dinner by president Engelbert Smith.

## Process Color Plate Expands

Process Color Plate Co., Chicago, has leased 5,000 sq. ft. of space at 520 S. Clinton St., adjoining its main quarters, for use in expanding its offset platemaking and photo engraving facilities.

## Leigh Addresses Adv. Clubs

Lithographed displays featuring the RCA Victor "errant angels" are shown by Joseph Leigh, chairman of the board of Einson-Freeman Co., Long Island City, N. Y., as part of his talk before two eastern Advertising Clubs. At the Boston Club, (above) Mr. Leigh explains how last year's RCA angels caught the popular fancy and were used again this Christmas in revised form. He addressed the New York Advertising Club Dec. 5.



## Chicago Plans Printing Week

Chicago's graphic arts industry began preparations in November for the second observation of "Printing Week in Chicago," next Jan. 15 to 21. David B. Eisenberg of Graphic Arts Pub. Co., is executive chairman of the 30-member general committee and Roy J. Kirby, of American Type Founders Sales Corp., and president of the Chicago Club of Printing House Craftsmen, heads a planning sub-committee.

Festivities open with the Old Time Printers Association laying its traditional wreath on the statue of Benjamin Franklin in Lincoln Park, Sunday morning, Jan. 15, and the week will be climaxed with a dinner dance at the Stevens Hotel, Saturday night, Jan. 21. Exhibitions of printed material are to be displayed in the Chicago Public Library and its sixty branches, also in large banks, retail stores and elsewhere. Special programs will be given in the public schools, at meetings of civic groups, luncheon clubs and others, and on the radio.

## Wallace Begins Moving

Wallace Press, Inc., Chicago, has started transfer of its equipment from 726-30 West Monroe St. to its new location at 444 W. Grand Ave., where a 6-story building with 300,000 feet of floor space has been leased for 25 years. The move, which is expected to take several months, was made necessary by construction of Chicago's Congress Street highway.

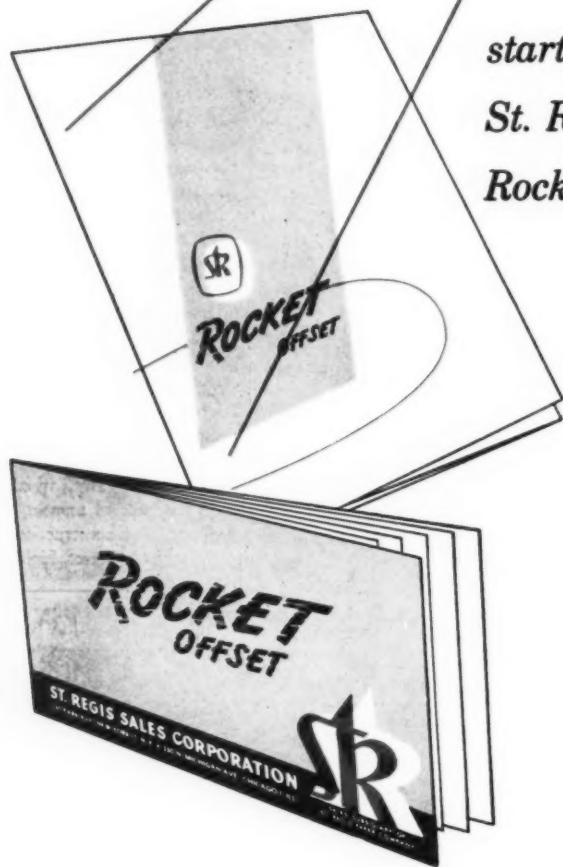
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*start with*

*St. Regis*

*Rocket Offset*



You'll make good impressions for the job—and good impressions on your customers when you specify St. Regis *Rocket Offset*. This paper provides high brightness for vivid contrast between ink and paper. Moreover, *Rocket* is a surface sized paper with fuzz-free and pick-resistant qualities, ideal for single or multi-color printing. It feeds freely, lies flat before and after printing, and holds register.

Skilful blending of special pulps gives *Rocket Offset* these improved qualities—thanks to the integrated control which St. Regis exercises over every step in the paper-making process.

Try *Rocket Offset*. See if you don't agree that it gives you the best impressions at economy levels. Write us now for the demonstrator and swatch book illustrated at the left.

*Printing, Publication and Converting Paper Division*

**ST. REGIS SALES CORPORATION**  
SALES SUBSIDIARY OF ST. REGIS PAPER COMPANY

230 Park Avenue  
New York 17, N. Y.

230 N. Michigan Avenue  
Chicago 1, Ill.

318 Martin Brown Bldg.  
Louisville 2, Ky.





#### Changes at Miehle Co.

William L. Scantlin (left) has retired as Western Manager of Offset Press Sales for the Miehle Printing Press & Mfg. Co., after more than 25 years' service. Charles D. Kayser, Jr. (center) who has been working with Mr. Scantlin for several years, will handle the sales of Miehle offset presses in the middle-western area. Mr. Kayser is a graduate of the University of Pennsylvania and of the intensive training course given

by the Chicago Lithographic Institute. Steven N. Hutins (right) has joined the staff of Carlton Mellick, vice president in charge of sales of the Miehle Company. Mr. Hutins comes to the company after 18 years experience with the Regensteiner Corp., Chicago lithographing and printing firm. At Miehle he will serve as printing plant consultant, make cost studies, cooperate in plant surveys and also will have charge of sales promotion and advertising.

#### N. Y. Forum is Jan. 13-14

The Metropolitan Lithographers Assn. has announced a Technical Forum, conducted by the Lithographic Technical Foundation, to be held in New York on Friday and Saturday, January 13-14, at the New York Trade School, 312 East 67th St. This is similar to forums held in Atlanta, Chicago, Fort Worth, Minneapolis, Montreal and Toronto. The Forums are conducted by the manager, consultant, and supervisors of LTF's research staff.

The first day is devoted to demonstrations and discussions of the techniques and instruments which have been developed to improve the lithographic process, and a discussion of paper problems. The second day will be discussions of (1) platemaking including graining, surface treatments, the use of the LTF Sensitivity Guide for plate coatings, desensitization, and bi-metal plates; (2) Inks, drying, reasons for chalking, tinting, etc.; (3) tone reproduction, and a way to study it in your own plant. Each discussion will be followed by open question and answer periods to provide an opportunity to discuss problems.

The registration charge to cover expenses will be \$10.00 per person.

The MLA is at 317 W. 45th St., New York.

#### Plan N. Y. Printing Week

Printing Week will be observed in New York with a number of activities jointly sponsored by 34 graphic arts, advertising and consumer organizations. A series of clinics is planned, to aid creators, buyers and producers of printing, featuring visual presentations of "what's new in printing." The tenth annual exhibition of printing of the New York Employing Printers Assn. will be held at the Biltmore Hotel during the week, and the Direct Mail Best-of-Industry award winners will be on display at the Advertising Club. A Printing Week dinner Monday, Jan. 16, sponsored by the Metropolitan Lithographers Assn., the NYEPA, the Craftsmen, and the Printers Supply Salesmen's Guild, is one of the highlights. Graphic arts plants throughout the city will hold open house during the week for visitors.

#### 3 Firms in Burned Building

A blast resulting from alleged arson started a fire November 29 in a new building in the 1100 block, North Chester St., Baltimore, where three graphic arts plants are located, and caused damage estimated at \$350,000. The firms are Barton-Cot-

ton Co., lithographers, H. L. Eikenberg Co., and Neo-Lith Color Craft, Inc. A 14-year-old boy is held as a suspect.

#### Canadian Strike Settled

The strike in 36 lithographing plants in Canada, which began last June, was settled December 2, with the Amalgamated Lithographers of America retreating from several of its major demands. The demand for a company financed pension and welfare plan was settled with a mutually contributory plan to be administered in its entirety by the employers.

The employers offered a wage increase of 17 cents an hour and a contributory welfare plan. The union abandoned its demand for a reduction from 40 to 37½ hours per week, and for a company financed pension plan. The association's original offer based on a conciliation board report was 5 per cent wage increase and a 50-50 welfare plan.

Under the agreement 7½ cents of the 17 cents increase is retroactive to January. A 5¢ an hour cost of living bonus paid at the time of the strike now is incorporated in the wage scale. On the welfare plan employees will contribute 63 cents a week of the estimated cost of \$1.50 per employee.

The issue of whether all men should return to work at once, which held up the final agreement for 10 days, was settled with all men to report on Dec. 5 for instructions as to whether: 1) a job still existed; 2) to come to work Dec. 7; or, 3) to receive instructions on when to report for work in the future.

The strike, termed a lockout by the union, affected plants in Montreal, Toronto, Ottawa and Hamilton.

#### New Boston Trade Shop

Techni-Color Offset Corp., a lithographic platemaking shop specializing in process color work, was formed recently at 1 W. Third St., Boston. Principals are John White, formerly with Buck Printing Co., Boston; W. Corson, formerly of the same firm; and Norman Lemure, formerly of Rust Craft Publishers.

"So pleased with results . . .  
 . . . that we bought seven more"  
 CONEMAUGH ENGRAVING COMPANY, JOHNSTOWN, PA.

*Conemaugh*  
 Engraving Company

TRIBUNE ANNEX BLDG.  
 JOHNSTOWN, PA.

August 23, 1949

Mr. A. J. Hatch  
 The Strong Electric Corporation  
 87 City Park Avenue  
 Toledo 2, Ohio

Dear Mr. Hatch:

Proof of the pudding is in the eating! Since purchasing our first Strong Grafarc, we have been so pleased with the results that, as your records will show, we have bought seven more.

We have been more than pleased with the increased speed we have been able to obtain in our Printing Room, and with the more even distribution of light that we have attained in our Camera Department.

Very truly yours,

R. W. Schrott  
 General Manager

RWS/ah

GRAFARC INSTALLATION AT THE  
 CONEMAUGH ENGRAVING CO.,  
 JOHNSTOWN, PA.

USE COUPON FOR CONVENIENCE  
 IN REQUESTING FREE TRIAL OR  
 OBTAINING DETAILS

**THE STRONG ELECTRIC CORPORATION**  
 17 City Park Avenue Toledo 2, Ohio

☐ I wish to take advantage of your FREE trial offer on Grafarc Lamps without obligation.

☐ Please send free literature and prices on Grafarc Lamps.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Street \_\_\_\_\_

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# GRAFARC

**FULLY AUTOMATIC  
 HIGH INTENSITY  
 ARC LAMPS**

Save time in your printing department — Attain more even distribution of light in your camera department — Learn more about Grafarc Lamps.





#### Minn. G. A. Assn. Elects

Officials of the Graphic Arts Industry, Inc., Minneapolis, following recent election are seated, L to R: Val Bjornson, St. Paul Dispatch-Pioneer Press; Wm J. Hickey, H. M. Smyth Printing Co., St. Paul, re-elected VP; H. F. Shedd, Shedd-Brown Mfg. Co., Minneapolis, new president; James E. Whiting, Whiting Press, Rochester, Minn., retiring Pres.; S. Walter Sears, Mono-Trade Co., Minneapolis, re-elected

Pres. G. A. Educational Foundation, and W. O. Lund, The Lund Press, Minneapolis. Standing, L to R: Fred C. Schilplin, St. Cloud Times and Security Blank Book & Printing Co., St. Cloud, Minn.; C. E. Johnston, assistant general manager G. A. Industry; P. J. Ocken, A. R. Otteson, The Pierce Co., Fargo, N. D., North Dakota VP; Grace H. Downing, Exec. Secy., G. A. Industry; and Olaf Jorgenson, Andersen Typesetting Co., Minneapolis.

#### Form Cincinnati Trade Shop

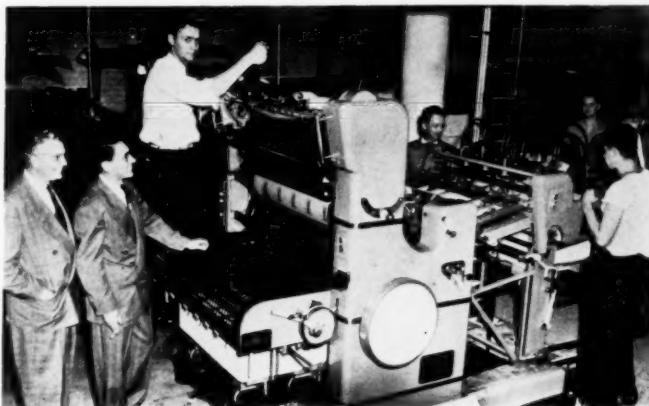
Ralph J. Gunther and George C. Shorey have formed a partnership as the Advance Litho Plate Co. at 226 East Sixth St., Cincinnati. Mr. Shorey was formerly sales manager for the Anderson Photo Color Co., and Robert Finder, also formerly with Anderson, is salesmanager for the new concern.

#### Miehle Expands Motor Interests

Miehle Printing Press and Mfg. Co., Chicago has purchased all of the capital stock of Star Electric Motor Co., Bloomfield, N. J., manufacturer of electric motors and generators, it was announced in November by J. E. Eddy, president of Miehle. No changes in personnel or policies of Star Electric Motor Company are planned and the present management of Star will assume, in addition, the management of the Kimble Electric Division of Miehle, located at Burlington, Iowa. This will permit Star and Kimble to offer the trade a complete line of electric motors ranging

in size from  $\frac{1}{2}$  horse power to 600 horse power.

Miehle has had an interest in Kimble Electric for more than 20 years



#### St. Paul Firm in Open House

Litho Specialties, Inc., St. Paul, Minn., held open house recently following the installation of a new EBCo offset press. Eighty-five guests attended including members of the Twin City Litho Club

and because of the importance of electrical application in the graphic arts is expanding its interests in that field. Star Electric Motor Co. was founded in 1910.

#### Priesing Joins Dayton

Carl W. Priesing, former general sales manager of the Ansco Div., General Aniline and Film Corp., New York, has joined Dayton Rubber Co., Dayton, Ohio, as vice president and general sales manager. He is a graduate of Tufts College and holds a Master's Degree from Harvard Business School. He is a member of the American Management Assn., the Sales Executives Club of New York, and the National Federation of Sales Executives.

#### U.S.P. & L. Designer Dies

Dudley M. Cope, 46, industrial designer with the U. S. Printing & Lithographing Co., Norwood, Ohio, died Nov. 12 at his home. He was well known in the packaging design field. Mr. Cope joined the printing and lithographing firm in 1924 as a cub artist.

## Christmas 1949

**I**n this Christmas, let us give thanks to God, who guides our destiny, for the many blessings bestowed on America — free worship, free speech, free press, free ballot, free schools and free enterprise.

As we pay homage to the birth of Christ in our churches and in our homes, around the festive board and Christmas tree, let us so value these privileges that we may ever be on the alert to defend our freedom against tyranny. Let us by our actions and deeds give succor and courage to those less fortunate people who suffer from aggression and oppression. Let us pray that America forever stand a Christian bulwark before all the world.

INTERNATIONAL PAPER COMPANY



H. D. ZARWELL

#### New Zarwell Partnership

H. D. Zarwell of H. D. Zarwell Offset Platemakers, Milwaukee, announced that Charles R. Becker has become a partner in the firm, effective Jan. 1.

Mr. Becker has been in the graphic arts industry many years as a practical printer. He was manager of the Milwaukee branch of American Type Founders for 10 years and was sales manager of Philipp Lithographing Co., Milwaukee.

Under the new partnership the company name will be Zarwell & Becker Offset Plate Makers.

Mr. Zarwell is a practical platemaker with 25 years of trade shop experience as sole owner of one of the middle-west's largest shops, and has been serving lithographers on a national basis.



CHARLES R. BECKER

The main plant equipment at 223 N. Water St. consists of cameras up to 46", proof presses, photocomposing machine with a 72" capacity, whirlers, vacuum frames, and all necessary auxiliary equipment. It makes all types of process color plates.

#### S. F. Craftsmen Hear Aurner

More than 100 members and guests were present at the November dinner meeting of the San Francisco Craftsmen's Club to hear Dr. Robert R. Aurner, a director of the Fox River Paper Corp., discuss "20th Century Business Communications: the New Public Relations Channel."

#### Pkg. Show is Apr. 24-27

The American Management Association announced in November that its 19th National Packaging Exposition, will be held April 24-27 at the Navy Pier in Chicago.

J. M. Cowan, chairman of the Exhibitors' Advisory Committee and assistant director of distribution of the Dobeckmun Company, Cleveland, estimated attendance at the 1950 Exposition will exceed 14,000. The association is located at 330 W. 42 St., New York 18, N. Y.

#### Eugene A. Clauss Passes

Eugene A. Clauss, 78, said to have been the owner of the first offset press in Rhode Island, died November 7 at his home in Rumford, R. I. Mr. Clauss was in the lithographing business for 36 years before joining the Akerman Standard Co., Providence typography and bookbinding firm 25 years ago. He was president of the Akerman company at the time of his death.

#### USP&L Executive Dies

Robert O. Dankworth, superintendent of the U. S. Printing and Lithographing Co., Erie, Pa., for 42 years, died Nov. 1 in his home following a short illness.

#### Plan San Antonio Exhibit

The Printing Industry of San Antonio, and the San Antonio Club of Printing House Craftsmen are sponsoring "San Antonio Printing on Parade," at the Gunter Hotel, January 17-22. Displays of local printing and graphic arts work, as well as material from all over the country will be shown. A. L. Koenig is executive secretary of PISA.

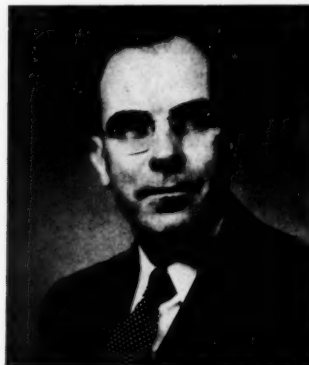
#### Colson Co. Appoints Lee

George N. Lee, formerly with Brett Lithograph Co., New York, recently joined the U. O. Colson Co., Paris, Ill. lithographing and calendar firm, as sales manager of the eastern division with headquarters in New York.



#### New Directors of NAPL

W. G. McCullers, left, and Edward R. Close, right, are two of the men recently elected to the directorate of the National Assn. of Photo-Lithographers. Mr. McCullers is with McCullers Press, Dallas, Tex., and Mr. Close is with



Duncan Lithograph Co., Hamilton, Ontario, Canada. Two other new directors, not pictured here, are E. H. Munson, Grinnell Lithograph Co., New York, and Richard Knight, Livermore & Knight, Providence, R. I.





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ARSON, OHIO } The Alling & Cory Co.  
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APPLETON, WIS. } Woolf Bros., Inc.  
ATLANTA, GA. } Knight Bros. Paper Co.  
                  } S. P. Richards Paper Co.  
                  } Sloan Paper Co.  
AUGUSTA, MAINE } The Arnold-Roberts Co.  
BALTIMORE, MD } Barton, Duer & Koch Paper Co.  
                  } Paper Supply Co.  
                  } John Carter Co., Inc.  
BIRMINGHAM, ALA. } O. F. H. Warner & Co.  
                  } Strickland Paper Co.  
                  } The Arnold-Roberts Co.  
BOSTON, MASS. } Carter, Rice & Company Corp.  
                  } John Carter Co., Inc.  
                  } Century Paper Co., Inc.  
                  } Cook-Vivian Co.  
                  } Storrs & Bement Co.  
                  } The Alling & Cory Co.  
BUFFALO, N. Y. } Franklin-Cowan Paper Co.  
CHARLOTTE, N. C. } Caskey Paper Co.  
CHICAGO, ILL. } Moser Paper Co.  
                  } Bradner Smith & Co.  
CINCINNATI, OHIO } The Chatfield Paper Corp.  
CLEVELAND, OHIO } The Alling & Cory Co.  
OHIO } The Union Paper & Tissue Co.  
COLUMBUS, OHIO } Sisco Paper Co.  
DETROIT, MICHIGAN } The Union Paper & Tissue Co.  
GRAND RAPIDS, MICHIGAN } Grand Rapids Paper Co.  
HARRISBURG, PA. } The Alling & Cory Co.  
HARTFORD, CONN. } John Carter & Co., Inc.  
                  } Henry Lindemeyer & Sons  
                  } Bourke-Ego Paper Co.  
HARTFORD, MASS. } Judd Paper Co.  
JACKSONVILLE, FLA. } Knight Bros. Paper Co.  
KANSAS CITY, MO. } Birmingham Presser Co., Inc.  
LOS ANGELES, CALIF. } Blake, Moffitt & Towne  
LYNCHBURG, VA. } Zellerbach Paper Co.  
MIAMI, FLA. } Caskey Paper Co.  
MINNEAPOLIS, MINN. } Knight Bros. Paper Co.  
                  } John Leslie Paper Co.  
NASHVILLE, TENN. } Carpenter Paper Co.  
                  } Bond-Sanders Paper Co.  
                  } The Arnold-Roberts Co.  
NEW HAVEN, CONN. } Storrs & Bement Co.  
                  } Bourke-Ego Paper Co.  
                  } The Alling & Cory Co.  
                  } Baldwin Paper Co., Inc.  
                  } Beekman Paper & Card Co., Inc.  
                  } Bulkeley Dutton & Co.  
                  } Castfield Paper Co.  
NEW YORK, N. Y. } M. M. Elsh & Co., Inc.  
                  } Forest Paper Co., Inc.  
                  } J. E. Linde Paper Co.  
                  } Henry Lindemeyer & Sons  
                  } Milton Paper Co.  
                  } Royal Paper Corp.  
                  } Schlosser Paper Corp.

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PITTSBURGH, PA. } of Pa.  
PORTLAND, MAINE } C. M. Rice Paper Co.  
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                  } Carter, Rice & Co. of Oregon  
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PROVIDENCE, R. I. } Narragansett Paper Co.  
RICHMOND, VA. } Richmond Paper Co.  
ROCHESTER, N. Y. } The Alling & Cory Co.  
SACRAMENTO, CALIF. } Blake, Moffitt & Towne  
                  } Zellerbach Paper Co.  
ST. LOUIS, MO. } Tobey Fine Papers, Inc.  
ST. PAUL, MINN. } Carpenter Paper Co.  
SALT LAKE CITY, UTAH } Carpenter Paper Co.  
                  } Zellerbach Paper Co.  
SAN ANTONIO, TEXAS } Carpenter Paper Co.  
SAN FRANCISCO, CALIF. } Blake, Moffitt & Towne  
                  } Zellerbach Paper Co.  
SAN JOSE, CALIF. } Blake, Moffitt & Towne  
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TAMPA, FLA. } Knight Bros. Paper Co.  
TOLEDO, OHIO } The Ohio & Mich. Paper Co.  
TROY, N. Y. } Troy Paper Corp.  
TUCSON, ARIZ. } Blake, Moffitt & Towne  
WASHINGTON, D. C. } Barton, Duer & Koch  
                  } Paper Co.  
WILKES-BARRE, PA. } Stanford Paper Co.  
WOOLSTER, N. Y. } H. A. Whiteman & Co.  
                  } Charles A. Eddy Paper Co.  
                  } Div. of Carter, Rice & Co., Corp.





### Label Mfrs. Elect Langlois

The 33rd annual meeting of the Label Manufacturers National Assn. was held at the Edgewater Beach Hotel, Chicago on November 16-18. George R. Langlois, executive vice-president of Muirson Label Co., San Jose, Calif., was elected president. The new vice president is Ed Le-Vesconte, general manager, H. S. Crocker Co., Inc., San Bruno, Calif.; treasurer is Hugo Dalsheimer, president of Lord Baltimore Press, Baltimore; and Charles R. Cosby continues as executive secretary.

Four new directors were elected for three-year terms: Mr. Dalsheimer; Morris W. Davidson, president of Courier-Journal Job Printing Co., Louisville, Ky.; Frank C. Merker, vice president of Woodward & Tiernan Printing Co., St. Louis; and Theo. C. Nevins, general manager of Nevins-Church Press, Bloomfield, N. J.

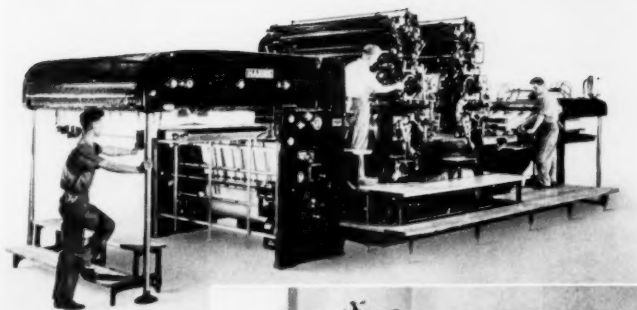
The next meeting of the association will be held June 5-6-7, at Williamburg Inn, Williamsburg, Va.

### Doty Company Expanding

The foundation has been poured for an addition to the Doty Lithograph Company, Fort Wayne, Ind. to house additional equipment. The Doty company was started in a small way 15 years ago this month and has had a steady growth until, today, it is said to be the largest exclusively lithographing plant in the city.

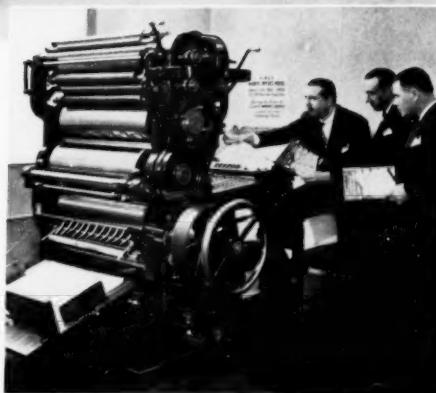
### Exposition Space 84% Sold

Sale by October 26 of 84 per cent of available exhibit space was reported last month by A. E. Giegen-gack, president and general manager of the National Graphic Arts Expositions, Inc., which is sponsoring the forthcoming Sixth Educational Graphic Arts Exposition in Chicago, Sept. 11-23, 1950. He reported that contracts already signed aggregated \$202,556.50 which is 84 per cent of the estimated income upon which the budget is based, and that at the time of his report, additional exhibit spaces had been sold amounting to \$12,092.50 on which contracts had not yet been signed.



### Oldest and Newest Press

The first offset press sold by the Harris Co. (shown at right) was purchased by Republic Press, Pittsburgh, which has just installed the newest Harris model (top) a two-color 50x72" offset press. Examining the old press are Jack Dabney, Harris-Seybold eastern district manager, and Ted M. Broadston and Robert T. Cookingham of the company. The first press was installed in 1906. Harris-Seybold marked the shipping of the newest press by placing banners on the three trailer-trucks used to haul the machine from Cleveland to Pittsburgh. Company officials,



including George S. Dively, president, Ren R. Perry, general sales manager, and C. W. Harrold, VP in charge of engineering and research, were on hand for the occasion.

### Mitchell Speaks at Cincinnati

R. Verne Mitchell, board chairman of the Harris-Seybold Co., Cleveland, spoke on "Printing Conditions in Europe" at a dinner meeting of the Cincinnati Club of Printing House Craftsmen on Nov. 10 in the Alms Hotel, Cincinnati. Also attending were members of the Cincinnati Litho Club, Cincinnati Graphic Arts Assn., and Miami Valley Lithographers Assn.

### Byrum Litho Expands

The Byrum Lithographing Co., Columbus, has completed an expansion program involving the sales, service and production departments of the company. M. C. Byrum, owner of the lithographic printing firm, has announced.

An art department has been created which will be directed by Wil-

liam F. Griffin, and Delbert Nida, has joined the sales service department.

### 10,000 at Pittsburgh Exhibit

An estimated ten thousand persons visited the auditorium of Kaufmann's Department Store in Pittsburgh recently to witness press units and other graphic arts equipment in action, and commercial artists at work on "roughs" and finished art. This part of the exhibit was sponsored by the Graphic Arts Committee of Pittsburgh. The exhibit arrangements were advanced by the Printing Industry of Pittsburgh, Inc., with the cooperation of approximately 150 plants, studios and individual craftsmen in the Pittsburgh district.

Glenn U. Cleeton, Carnegie Institute of Technology, was chairman of the Graphic Arts Committee.

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ALFRED C. URFFER

### Two Join LNA Staff

Two men recently have joined the staff of the Lithographers National Assn. in New York. J. A. Heffington who for the past three years directed personnel and labor relations activities for Courier-Journal Lithographing Co., Louisville, Ky., has taken over the work in the LNA Labor Relations Department formerly handled by A. C. Lanchantin. Mr. Lanchantin is now production manager for Zeese-Wilkinson-Dillon Co., of Long Island City, N. Y. Prior to his work for Courier-Journal, Mr. Heffington was



J. A. HEFFINGTON

with the Curtiss-Wright Corp., Louisville plant.

Allred C. Urffer is now handling the activities of the Manufacturing Bank Stationers' Section of the LNA which was organized at the May convention of the LNA, and will also devote part of his time to the LNA cost engineering program. He has had experience in the fields of engineering and industrial management, and previously was with the International Telephone and Telegraph Corp., Federal Telephone and Radio Corp., and with Stevenson, Jordan and Harrison, industrial engineers

### Western Firms Get Big Presses

Two western firms are installing new ATF-Webendorfer web offset presses designed for the production of telephone directories. The firms are Hall Lithographing Co., Topeka, Kan., and Stafford-Lowdon Co., Fort Worth, Tex.

The presses, which also can be used for production of railroad time tables, catalogs, magazine signatures and like matter, include one mill roll stand with automatic tension control, an offset perfecting unit, and a special high-speed machine-built folder of the latest ATF-Webendorfer design. Such a press and folder combination will deliver one 32- or two different 16-page untrimmed signatures 9 $\frac{5}{8}$ "x12 $\frac{1}{2}$ "; or two different 32 page untrimmed signatures 9 $\frac{5}{8}$ "x6 $\frac{1}{4}$ "; or four different 16-page untrimmed signatures 9 $\frac{5}{8}$ "x6 $\frac{1}{4}$ ".

### New Can Plant in Baltimore

American Can Co., New York, recently announced plans for the erection of a new plant in Baltimore for the manufacture of paper milk

Streets, and one at 2601 N. Howard St.

### Amer. Metal Deco. Appoints

American Metal Decorating Co., Chicago, recently appointed William Ruddy as general manager, in a reorganization program. Mr. Ruddy, in the metal decorating field for 23 years, was active in the organization several years ago of the Warren (Ohio) Metal Decorating Co., and has been with Owens-Illinois Can Co., Continental Can and Crown Can.

### Fortune Carries Forbes Work

The December issue of *Fortune* carries the first four-page gate-fold advertisement ever to appear in that magazine, for the Forbes Lithograph Mfg. Company of Boston. Forbes printed the color ad, using an equivalent of the 60# International offset the magazine uses.

### Craftsmen Hear Bruno

The November 9 meeting of the St. Louis Club of Printing House Craftsmen, featured as the speaker of the evening, Michael H. Bruno, research manager of the Lithographic Technical Foundation. Mr. Bruno's subject was "Lithography Has Problems Too."



### Ink Research Group Elects

H. Howard Flint (left), president of the Howard Flint Ink Co., Detroit, was elected president of the Printing Ink Research Institute, Bethlehem, Pa., Nov. 29, succeeding Anthony J. Math, (right) president of Sinclair & Valentine Co., New York. Mr. Math had served as



president of the institute since the co-operative research organization was formed five years ago, and continues as a director. Other officials include Engelbert Smith, Crescent Ink & Color Co., Philadelphia; Martin Driscoll, Martin Driscoll & Co., Chicago; and Stuart Braznell, Braznell Co., St. Louis.

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Buffalo, N. Y.	Franklin-Cowan Paper Co.
Charlotte, N. C.	Caskie Paper Co., Inc.
Chattanooga, Tenn.	Bond-Sanders Paper Co.
Chicago, Ill.	Birmingham & Prosser Co.
	Bradner, Smith & Co.
Cincinnati, Ohio	The Whitaker Paper Co.
	The Johnston Paper Co.
	The Whitaker Paper Co.
Cleveland, Ohio	The Cleveland Paper Co.
Columbus, Ohio	Scioto Paper Co.
Dayton, Ohio	Cincinnati Cordage Co.
	The Whitaker Paper Co.
Des Moines, Iowa	Birmingham & Prosser Co.
Detroit, Mich.	Chope Stevens Paper Co.
Fresno, Calif.	Blake, Moffitt & Towne
Hartford, Conn.	Green & Low Paper Co., Inc.
Indianapolis, Ind.	MacCollum Paper Co.
Jacksonville, Fla.	Jacksonville Paper Co.
Kalamazoo, Mich.	Birmingham & Prosser Co.
Kansas City, Mo.	Birmingham & Prosser Co.
Knoxville, Tenn.	Louisville Paper Co.
Lincoln, Neb.	Western Newspaper Union
Little Rock, Ark.	Boach Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Louisville Paper Co.
Lynchburg, Va.	Caskie Paper Co., Inc.
Manchester, N. H.	C. H. Robinson Co.
Memphis, Tenn.	Louisville Paper Co.
Miami, Fla.	Everglades Paper Co.
Milwaukee, Wis.	Allman-Christensen Paper Co.
	Sensenbrenner Paper Co.
Minneapolis, Minn.	Wilcox-Mosher-Lefholm Co.
Nashville, Tenn.	Bond-Sanders Paper Co.
Newark, N. J.	Bulkley, Duntun & Co., Inc.
New Haven, Conn.	Bulkley, Duntun & Co., Inc.
New York, N. Y.	Baldwin Paper Co., Inc.
	Bulkley, Duntun & Co., Inc.
	Green & Low Paper Co., Inc.
	Miller & Wright Paper Co.
	The Whitaker Paper Co.
Oakland, Calif.	Blake, Moffitt & Towne
Omaha, Neb.	Western Paper Co.
Philadelphia, Pa.	Atlantic Paper Co.
	Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz.	Blake, Moffitt & Towne
Pittsburgh, Pa.	General Paper Corp.
Portland, Maine	C. H. Robinson Co.
Portland, Ore.	Blake, Moffitt & Towne
Providence, R. I.	Carter, Rice & Co. Corp.
Richmond, Va.	Cauthorne Paper Co.
Rochester, N. Y.	Genesee Valley Paper Co.
Sacramento, Calif.	Blake, Moffitt & Towne
St. Louis, Mo.	Shaugnessy-Knap-Hawe Paper Co.
	Tobey Fine Papers, Inc.
St. Paul, Minn.	Inter-City Paper Co.
San Bernardino, Calif.	Blake, Moffitt & Towne
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Tacoma, Wash.	Blake, Moffitt & Towne
Tampa, Fla.	Lampa Paper Co.
Toledo, Ohio	Paper Merchants, Inc.
Tucson, Ariz.	Blake, Moffitt & Towne
Washington, D. C.	The Mudge Paper Co.
Worcester, Mass.	C. A. Esty Paper Co.
	(Div. of Carter, Rice & Co. Corp.)

# LITHO CLUB NEWS

## Stevens Leaves NALC Post

William J. Stevens resigned his office as executive secretary of the National Assn. of Litho Clubs because of the pressure of his activities with two other lithographic associations, it was announced at the NALC national council meeting held November 19 in Cleveland. Mr. Stevens, a past president of the NALC and its executive secretary for nearly two years, is relinquishing his duties in order to give full time to his offices as executive secretary of both the National Assn. of Photo-Lithographers, and the Metropolitan Lithographers Assn. (New York area). Mr. Stevens, as president of the Litho Club of Philadelphia, was active in the organization of the NALC several years ago.

James Spevacek, of Western Electric Co., Chicago, president of the NALC, indicated that he would appoint a temporary secretary to fill the post until the annual meeting in April.

Plans were announced for the annual meeting and convention, to be held in the Copley Plaza Hotel, Boston, April 14 and 15.

Other business of the council meeting included the admission of the Litho Club of Omaha to membership. The meeting was held in the plant of Reserve Printing & Litho Co., Cleveland. Fourteen Litho Clubs were represented.

## Mack Speaks at Detroit

Norman A. Mack, Roberts & Porter, Inc., was the speaker at the November 10 meeting of the Litho Club of Detroit at Carl's Chop House. A second feature of the meeting was the installation of the club's newly elected slate of officers, headed by Lawrence Tanke, Process Lithograph, by James Spevacek, president of the National Assn. of Litho Clubs. Seventy-two members and guests attended the meeting.

Mr. Mack discussed dampener problems in the offset process. Another feature was a showing of a color movie of the club members' trip during the summer through the Champion Paper & Fibre Co. mill, Hamilton, Ohio.

## New Omaha Litho Club

A new Litho Club has been formed in Omaha, Neb., and was admitted to the National Assn. of Litho Clubs at the latter group's council meeting held in Cleveland, November 19. The new club's officers are Arthur Swoboda, Colonial Press, president; Harold Breuminger, The Companion Companies, vice president; Henry Rentschler, Jr., Peterson Litho and Printing Co., treasurer; Walter Graham, Modern Litho Co., corresponding secretary; and Frank Riha, Jr., Riha Printing and Publishing Co., recording secretary.

Board members of the Omaha club are Charles Blach, The Companion Companies; William Wurgler, Omaha Photographic Laboratory; Dan Campbell, K. B. Printing Co.; William Campbell, U. S. Engineers; Oscar Mardis, Peterson Litho and Printing Co.; Herbert Haase, Field Paper Co.; Arthur Bradley, Jr., Printers Porte, Inc.; Reuben Johnson, Carpenter Paper Co.; Frank Raur, Raur Litho Plate Service; and Joseph Gerard, Davidson Sales and Service.

With the new member the NALC now has 15 member clubs.

## Boston Club Hears Pickles

Edgar Pickles, Livermore & Knight Co., Providence, R. I., addressed the Boston Litho Club November 9, covering the development of the lithographic process from the crude methods of Senefelder's day until the present four-color presses. The meeting was held at Hotel Gardner and 72 men attended. Mr.

Pickles' talk was followed by a long exchange of questions and answers. James Beldotti, Winthrop Printing & Offset Co., club president, presided, while club secretary Ed Harnish, Buck Printing Co., was moderator for the question period.

The club's next meeting was planned for December 14 at the same place, when the speaker was to be Norman A. Mack, Roberts & Porter, Inc., with general shop procedures as the topic.

## Two Speakers at Baltimore

Two speakers addressed an unusually large crowd of 76 members and guests at the November 21 meeting of the Litho Club of Baltimore at the Park Plaza Hotel. In inaugurating a new type of program, the club heard a short "over the coffee" talk by one of its members, Douglas Cotton, of Barton-Cotton, Inc., Baltimore publishers and lithographers. It was the first of a series of such talks planned to acquaint club members with the history, background and type of work being done by local firms. Mr. Cotton's talk, telling of the quality color work his firm does, much of it for religious organizations, was inspirational, and drew an extended ovation.

The technical feature of the evening was the showing of the Eastman Kodak motion picture "The Flexichrome Process," introduced by Ed Tibbles of the Eastman Co. Mr. Tibbles answered questions following the showing.

The following new members were announced: John H. Crum, Sherwin-Williams Co.; Richard C. Hutchins and Andrew G. Schneider, Jr., H. G. Roebuck & Son; William H. Engelman, Sleigh Metallic Ink Co. of Ill.; Mark B. Shively, Process Supply, Inc.; and William H. Fedder, National Advertising Co.

The club's Christmas party and dinner dance was announced for December 17 at the Lord Baltimore Hotel.

The next regular meeting will be the fourth Monday in January, the 23rd, instead of the usual third Monday, because of Printing Week



events, it was announced. It will be a quiz session. On January 17 the Litho Club with the Craftsmen, is sponsoring a Printing Week dinner at the Emerson Hotel, with James Rudisill as speaker.

#### Time Mgr. Speaks at N. Y.

Bert D. Chapman, operations manager of *Time*, addressing the Litho Club of New York at its November 16 meeting, stated that there is "perhaps more future in offset because more research is being done in the offset field." He told of some of the activities being carried on by *Time* in offset, both in weekly production and in research. *Time* is looking for speed in the production of press plates, and at the same time must have high quality and long life plates. The bi-metallic plate is coming along toward that goal, he said, as are also press developments on the west coast (Faber press at Pacific Press, Los Angeles) in which *Time* is interested. At the present time, he said, he thought color printing by letterpress generally is superior to color work by offset.

He revealed that color separation work by electronic scanning is now being used to some extent in *Life*, using Kodachrome and Ektachrome as copy. This eliminates most hand work which heretofore delayed multi-color work. This is for photo-engraving.

*Time* at present is producing three foreign editions in English, in Tokyo, Honolulu, and Paris. All are by offset, with plates made from film flown from the U.S. A Canadian edition is printed in Chicago and a Latin American edition is printed in Jersey City, he said. These are all in addition to the regular domestic weekly which is printed in several places from type set by Teletypesetters.

Mr. Chapman also showed two motion pictures of *Time* production.

New members in the club are: C. Fred Burtanger, Sinclair & Valentine Co., transferring from the Dayton Litho Club; Kenneth H. Morse, Geo. Schmitt & Co.; Gustave Kelmereit, Sweeney Litho Co.; Haig Zotian, Barton Press; Edward Rahn,

Polygraphic Co. of America; Arthur G. Sanger, Victory Litho Co.; and William Zadigan, United Offset Co. Two non-resident members were introduced: Robert W. Teichner and William T. McGann, both of Remington-Rand, Bridgeport, Conn.

The club's annual stag Christmas party was planned for December 14 at the Building Trades Club, where regular meetings are held. The next regular meeting is to be January 25 at which time the annual election is planned. Nominations submitted by a nominating committee are John F. Maguire, Offset Engravers Associates, president; Jacques J. Tisne, Schlegel Lithographing Corp., vice president; Angelo Pustorino, Daniel Murphy Co., treasurer; and Hammond Sullivan, Woodrow Offset Co., secretary. All nominations are for the re-election of present officers, except for Mr. Sullivan who is currently a member of the board. Gerard L. Urban, Brett Lithograph Co., is present secretary.

#### Conn. Holds Quiz

The Connecticut Valley Litho Club, as its December meeting was to co-sponsor an all day quiz session Saturday, December 3 at the Kimball Hotel, Springfield, Mass. This affair was jointly sponsored by the National Assn. of Photo-Lithographers. (It will be reported here next month.)

The club's next meeting is to be Friday, February 3, at the City Club, Hartford. A speaker on the subject of photo-typesetting is being engaged, according to Clifford DuBray, Brooks Bank Note Co., Springfield, club president. The annual election of officers is also to take place at the February meeting. Following are members of the nominating committee: Herbert Gilbert, Brooks Bank Note Co.; Larry Grennan, Hartford Fire Insurance Co., Hartford; Lester Drabkin, Columbia Printing Co., New Haven; Herbert Bauer, Kellogg & Bulkley Co., Hartford; and Leslie Philips, National Printing Co., Thompsonville, Conn.

The following men recently joined the club: Edward Yaskovich, David-

son & McKirdy Co., Hartford; Dick Randall, Pyne Davidson Co., Hartford; and John R. Gerish, National Printing Co., Thompsonville, Conn. The following joined as associate members: Joseph Ulrich, Pitman Sales Co., Boston; Don C. Farlin, Howard Flint Ink Co., Hartford; Charles M. Gibb, C. Walker Jones Co., Hartford; and Howard Morris Jr., IPI, Southport, Conn.

#### GPO Man Praises Photosetting

Photo-typesetting, in use in regular production for three years at the Government Printing Office in Washington, was praised for its speed, quality and flexibility November 22 by Frank H. Mortimer, director of typography and design at GPO. Speaking before the November meeting of the Washington Litho Club. Mr. Mortimer told of the big plant's experience with a pilot model of the new Intertype Fotosetter. The machine gives the platemaker as near perfect copy as he can get anywhere, he said. Film positives of type, produced by the machine are sharper, clearer, and letter spacing is better because of automatic kerning (overlapping of characters). Mr. Mortimer showed a large number of GPO publications set on the machine.

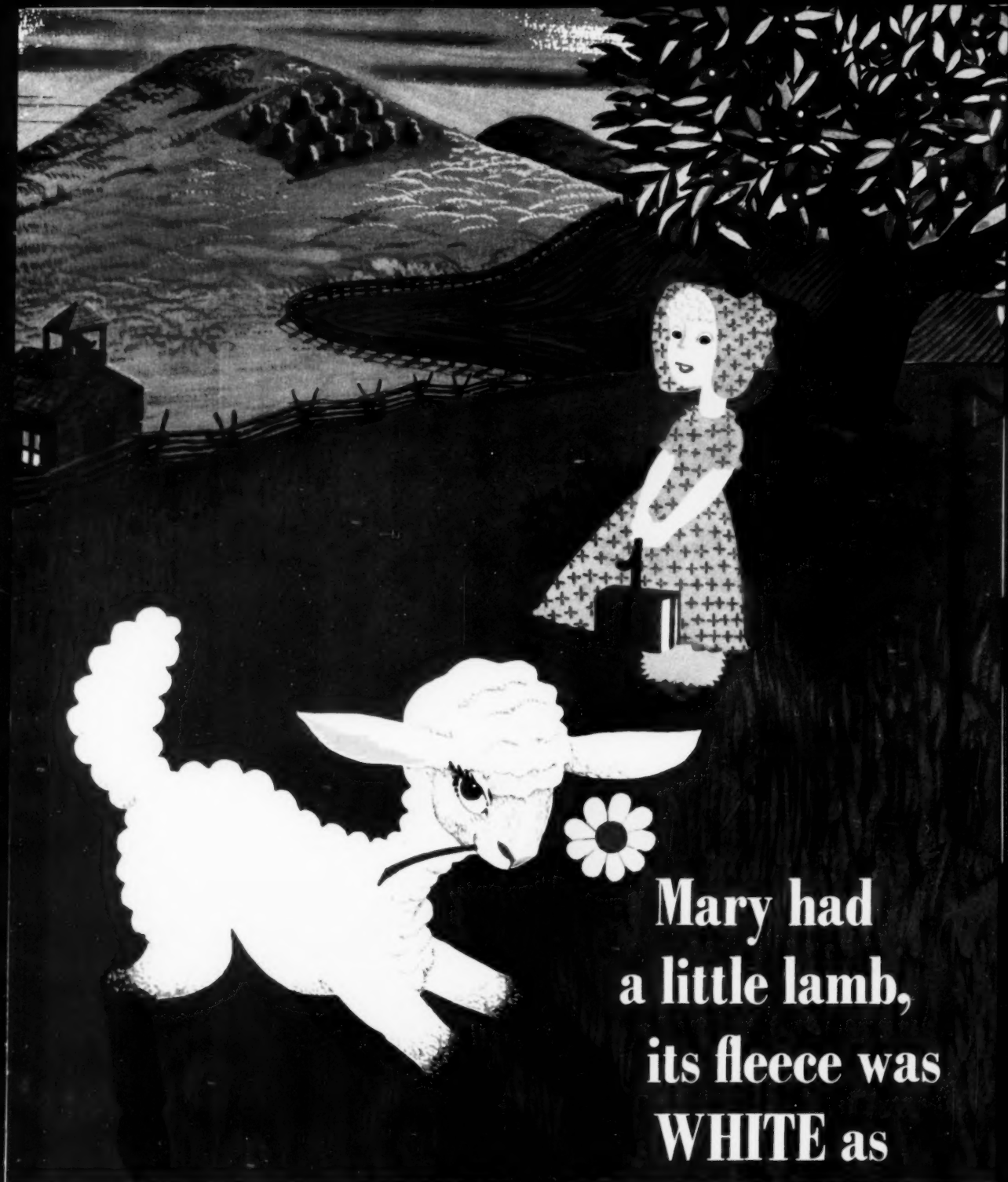
Background material on photo-typesetting, and a concise step-by-step historical round-up on such machines, was presented by Robert E. Rossell, chief, Photo-Litho Branch, Engineer Research & Development Laboratories, Fort Belvoir, Va. He showed in a series of slides, diagrams and photographs of various photo-typesetting and photo-lettering machines patented since 1896. Then he gave special attention to five machines, the Intertype, Westover, Lithomat, ATF-Hadego, and a Monotype (England).

About 65 attended the meeting at Hotel 2400.

The club was to hold its annual Christmas dinner-dance at the Mayflower, December 9. Jerry Looney, U.S. Navy Hydrographic Office, was in charge of arrangements.

The next regular meeting is January 24.





Mary had  
a little lamb,  
its fleece was  
**WHITE** as

**BECKETT** *Brilliant* **OPAQUE**

BECKETT BRILLIANT OPAQUE meets the most exacting requirements of offset lithography. A chaste, clear whiteness and a singular freedom from show-through are its notable characteristics. Its superiority is quickly seen in the way it enhances the pigments of printing inks. Brilliant printed effects become routine. Photographs, color illustrations and type reproduce with fidelity and sharpness.

Like our standard offset, BECKETT BRILLIANT OPAQUE is surface-sized. In addition to vellum, it can be supplied in halftone and a variety of other finishes. The distinctive appeal of productions on BECKETT BRILLIANT OPAQUE is making this sheet the favorite of lithographers and users of offset lithography everywhere.

THE BECKETT PAPER COMPANY

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### Chicago Club Hears Bruno

Michael H. Bruno, research manager, Lithographic Technical Foundation proved to be the "Mystery Man" who had been billed in advance as the speaker at the November meeting of the Chicago Lithographers Club. Because the regular meeting date fell on Thanksgiving Day the affair was advanced one week to Nov. 17 and a good crowd was on hand at the Congress Hotel to hear about what L.T.F. is doing to advance lithography.

The one purpose of the Foundation's research program, Capt. Bruno explained, is to determine and remove the causes of troubles encountered in practical lithographic operations. It was determined, he said, that if the industry ever hoped to control tone reproduction, the plate-making process must first of all be improved until absolute control of every step in this operation is obtained. That, he said, is why the Foundation has devoted so much time and effort to the study of plate-making.

"I am most happy to state," he went on, "that we are now able to provide this control."

It was early learned, he continued, that some of the trouble was due to the instability of the surface of the plate. Graining operations were therefore investigated with the objective of finding some way to keep a constant, stabilized condition on the plate surface. It is not yet possible to control the grain itself, he said, because no means has yet been found to measure conditions encountered and without measurements science cannot get ahead.

But with development of the Cronak process for desensitizing zinc plates and the Brunak processes for plates, he declared, factors that used to be blamed on graining can now be controlled.

Supplementing his talk, Mr. Bruno, with the assistance of Jack White of the Foundation staff, gave the Chicago Club the first public showing of a new audio-visual, just completed. "How to Use the L.T.F. Sensitivity Guide" is the subject of

### New Dayton Club Officers

L. to R., new officers of the Dayton Litho Club are: Edward L. Bode, Standard Register Co., secretary-treasurer; J. R. Houdeshell, same firm, president; and Robert Carpenter, Carpenter Printing Co., 1st VP. Also elected at the club's November 7 meeting was Floyd Phillips, Otterbein Press, 2nd VP. All officers are veterans of World War I or II. Twenty persons attended the meeting, and besides the business ses-



sion two motion pictures on wildlife were shown. The club was planning its third annual Christmas party for sometime in December.

this new Foundation production, in whose preparation Mr. White was credited with both the photographic work and the voice recording.

Club president William Julin again came from his home at Monticello, Ia., to attend the meeting. Plans for the Christmas party at the Congress Dec. 22, were announced by Dave Swift, of Western Electric's Printing Dept. as chairman of the entertainment committee.

President Julin introduced two out of town guests, Col. E. Lewin Epstein, lithographer from Tel Aviv, Israel, and Clem Wade of Canada Decals, Toronto, the Canadian affiliate of the Meyercoed Co.

Four new members joined the club: R. L. Calm, Chicago Offset Printing Co.; Henry Schlacks, Western Electric Co.; Fred Krom, Jr., Ess-Kay Machinery Service; and James M. Ludford, Jr., Chicago Litho Plate Graining Co.

### Milwaukee Hears Spevacek

James Spevacek, Western Electric Co., Chicago, president of the National Assn. of Litho Clubs, was the speaker at the November 22 meeting of the Milwaukee Litho Club, at the Miller Inn. President Roy Tenge conducted a business meeting, and then introduced Mr. Spevacek who reported on the NALC council meeting held in Cleveland last month, and discussed the importance of an exchange of ideas in lithography, made possible by the Litho Clubs. He also told of the program aid available from the NALC.

Mr. Spevacek also announced the dates for the NALC convention—Boston, April 28-29.

### Phila. in Bi-Metal Session

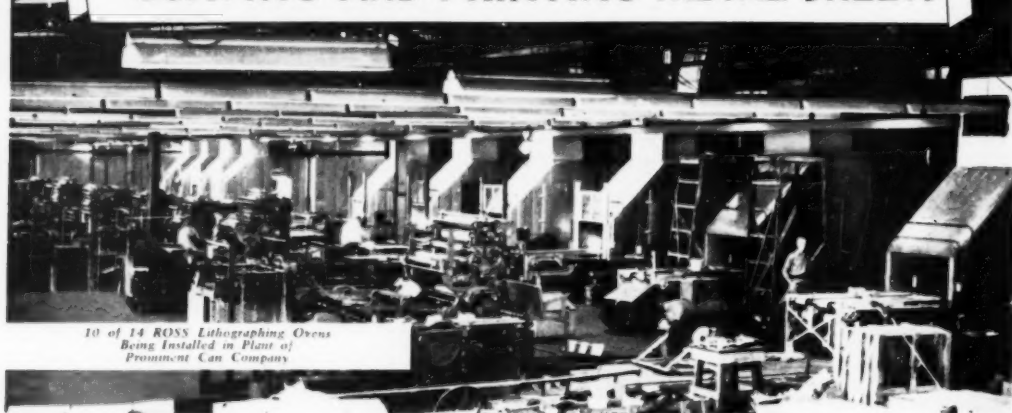
One of the largest crowds in the club's history was on hand for the November 22 meeting of the Litho Club of Philadelphia, at the Poor Richard Club. The speaker, Ray Miller, Jr., Fred'k H. Levey Co., discussed the Aller bi-metal litho plate, which his firm is handling in the U. S. He showed sample plates in various stages of the process and displayed sample work produced on the plates. They are coming into use now, with some trade shops in Philadelphia and elsewhere offering them. Less water and less ink are required when they are used, and longer runs are produced. A spirited question and answer period followed his talk. One hundred thirty-three persons attended.

Guests included Russel Hogan, president of the International Assn. of Printing House Craftsmen.

The club plans no December meeting, and in January the meeting will be held Monday Jan. 16 as part of Philadelphia's observance of Printing Week. The meeting will be held jointly with the Franklin Institute and the Printing Industry of Philadelphia, and the speaker will be Victor Keppler, color photographer, of York.

The club also has another event in January, the annual ladies night dinner, dance and entertainment. This is planned for Saturday evening, January 14, at the Bellevue-Stratford Hotel.

## THE MOST MODERN METHOD OF COATING AND PRINTING METAL SHEETS



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Large volume of air cools sheets to permit flat piling in automatic stackers.

ROSS Oven Heating and Safety Systems are approved by Fire Insurance Authorities.

These modern ROSS Ovens are built to meet the most exacting specifications for speed, control of heat, flexibility and ease of temperature change, uniformity of temperatures and safety in operation. Their exclusive design features embody the most advanced methods for insuring all these desirable qualities.

Speeds up to 100 sheets per minute and temperatures up to 420 deg. F. for tin plate are safely and regularly obtained.

The ingenious arrangement of heating zones and the external heating units not only provide automatic control in every part of the oven and minimum temperature variations across the full area of the sheets, but also insure maximum safety in operation.

These and their many other design refinements have recommended ROSS Ovens to the most prominent users of metal lithographed sheets.



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# EQUIPMENT

## SUPPLIES, SERVICES, BULLETINS

### Offers Letterhead Kit

Ideas for more profitable use of business printing are contained in a new Working Kit of Hammermill Bond, being offered to lithographers and to printers by the Hammermill Paper Co., Erie, Pa. The kit has been divided into two types of printed specimens, contained in separate pockets. One pocket contains samples pertaining to business correspondence and sales letters including nine types of basic letterhead styles. Each of these specimens is so printed as to show how a basic idea can be used for various types of business letterheads. The other pocket contains printed forms which can be adapted to any type of business. Included is a show-how piece entitled "Put It In Writing," which illustrates thirty-six different memos and reply forms, salesmen's letters, memos and special instructions, and check instruction memos.

The Hammermill Bond Working Kit is being distributed by Hammermill's wholesale paper merchants. It will also be offered to the public in Hammermill's national magazine advertising. Copies are available from the company.

### Introduce Rocket Rollers

Rocket Rollers, new synthetic rubber rollers for job presses, have just been announced by Ideal Roller & Mfg. Co., Chicago. The rollers in the new line will not melt or change shape, and can be used with linseed, aniline, heat-set or moisture-set inks, the maker says. They will also withstand rough handling and rules and perforations. Information is available from the company at 2512 W. 24 St., Chicago 8, or 21-24 39th Ave., Long Island City 1, N. Y.

### Fotosetter Now in Commercial Use in Industry

THE Intertype Fotosetter, producing either positives or negatives, 4 pt. to 36 pt. type direct from keyboard to film, is now in commercial use in the lithographic industry. H. R. Freund, Intertype Corp. vice president, announced in November. While a pilot model has been in use three years in the Government Printing Office, Washington, D. C., and another has been in use at the Intertype plant, Brooklyn, N. Y., other machines are now being delivered elsewhere, it was learned. One of these went to Stecher-Traung Lithograph Corp., Rochester, N. Y., and another to the Engineer Research & Development Laboratory, Fort Bel-

voir, Va., where it is being used in map lettering.

Shown operating the machine below in the Intertype plant is Earl N. Godshall, operator who demonstrates the machine, and who sets and makes up the Intertype publication "Who's Who at Intertype," produced monthly by Fotosetter and offset.

The unit on the left side of the Fotosetter is the camera assembly, which replaces the traditional hot metal casting assembly found on regular Intertypes and similar machines. The keyboard releases matrices which fall into place in view of the operator, as in ordinary machines, and he may make corrections



Earl N. Godshall, Intertype Corp., is shown operating the new Fotosetter.

in a line by hand if necessary, before the line of matrices is released to the camera. When released by a flick of the finger, the camera unit automatically photographs a plastic image in each matrix, one by one, at a rate up to 320 characters per minute, said to be faster than an operator can run the keyboard. A 6 volt bulb, 50 candlepower, is the light source. A turret assembly with eight lenses selected by a dial, controls the size of the type. Matrices with 8 pt. images are used to set sizes from 4

pt. to 10 pt., and 12 pt. matrices set from 10 pt. to 36 pt. Roman, bold face, italics, etc. may be mixed. Sizes are controlled by the lens setting. Lines up to 42 pices wide may be set. Standard roll film is used, permitting setting of "galley" up to 20 feet long. Or film may be cut off at any point for development, and a new film container put on for continued production. Development to a positive film takes 2 1/4 minutes. Film may also be developed to a negative. Proofs are produced in a few

minutes on a standard Ozalid machine (direct positive), on paper suitable for making corrections in pencil.

Corrections are reset the same as in metal type, and are quickly stripped into the film with the aid of precision cutting and fitting accessories.

Fotoseppers now being delivered are the first lot of individually manufactured machines. Mr. Freund, said. The company is now tooling up for mass production, and deliveries of regular machines are expected to be made by the end of 1950, he said.

#### Dom Offers K. & E. Plate

The G. C. Dom Supply Co., Cincinnati, is now carrying the Keuffel and Esser line of "three minute" presensitized lithographic plates for duplicating machines.

#### Brochure on Humidification

A brochure "Industrial Humidification has been distributed by Walton Laboratories, Inc., Irvington, N. J. The firm's humidification equipment is illustrated and described, and installations in various industries, including the lithographic, are shown and described.

#### Aids on Gummed Paper

Information sheets, suitable for inserting in a loose-leaf notebook have just been distributed by Paper Manufacturers Co., to assist offset lithographers in handling gummed paper. Titled "Who's Afraid of Water?" the sheets contain a case history of a four-color offset job produced on gummed paper, and drawings showing how and why gummed paper reacts to certain conditions of extreme dryness or dampness. The company is located in Philadelphia, zone 23.

#### Stainless Steel Polish

Oscar Fisher Co., Inc., 109 Worth St., New York 13, N. Y., has just announced a stainless steel polish for use on platemaking and other equipment. The company sent out literature and sample jars to the trade last month.

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## VINYLITE PLASTIC SHEETS

*at new low prices!*

Plastic Engineering Associates are the only Manufacturers of Planished Vinylite Plastic Sheets in the following sizes:

36 x 48" — 41 x 54" — 45 x 59" — 50 x 70"

Our Plastic Sheets are more commonly known by our Trade Name **PLASTIC PLATE**.

In order to give the Lithographic Industry better Service with Individual Technical Advice, we have established our own Direct Sales Department which enables us to sell Plastic Sheets at drastically reduced prices.

**PLASTIC PLATE** is recommended as the only dimensionally stable substitute for glass, when Stripping Positives or Negatives for Multiple Color Work, if close registration is desired.

A few advantages enjoyed by the Lithographic Craftsman when using **PLASTIC PLATE** are, Easy Handling, Increased Production, Job Assurance, No Breakage, and No Storage Problems.

**PLASTIC PLATE** is manufactured in thickness ranging from .005" to .100" and is available in Transparent, Translucent, or Opaque, with either a Mirror Polished or Matte Finish on one or both sides.

**PLASTIC PLATE** is packed flat and is available for Immediate Delivery, F.O.B. Scranton, Pennsylvania.

*A Price Schedule with small samples attached will be sent to you at your request.*



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### Lawson Expands in Midwest

The staff of the newly established midwestern office of E. P. Lawson Co., was expanded recently with the appointment of Arthur Held as a sales representative. Mr. Held operated his own advertising agency and lithographic plant prior to the war, and more recently has been a consultant, and has done training work for the National Assn. of Photo-Lithographers and the Lithographic Technical Foundation.

The new Lawson office is at 628 South Dearborn St., Chicago. The service facilities are also being expanded, and a complete showroom is stocked with cutters and other equipment handled by Lawson.

### Paper Production Is High

Paper production is continuing at close to 100 percent of capacity and is now somewhat above the nation's consumption, E. W. Tinker, executive secretary of the American Paper and Pulp Association said November 23. He addressed the Thanksgiving luncheon meeting of the Baldwin Round Table Club, at the Waldorf-Astoria Hotel, sponsored by the Baldwin Paper Co., New York. The luncheon honored William Feather, editor of the house magazine "Baldwin Sells" and author of the recently published book "The Business of Life."

### New Labels for Cellophane

The Geis Printing Co., 108 N. Jefferson St., Chicago, has announced a new type of label for use on transparent film and cellophane wrapped goods. Instead of the ordinary gummed back, which will not adhere permanently to transparent film or cellophane, this label has an instant setting thermo-adhesive back which sticks perfectly upon the application of heat. The labels become so fused to the cellophane that they will tear when the package is torn, but cannot be pulled or peeled off, it is claimed.

### Triangle Leases Space

Triangle Litho Print Co., 157 William St., New York, recently leased space at 47 West St. Vincent Del Principe is president.

### New Bulkley, Dunton Catalog

A new comprehensive price catalog of mill brand papers has just been published by Bulkley, Dunton & Co., Inc., 295 Madison Avenue, New York, paper distributors. The company says the catalog was planned to be as easy to use and foolproof as possible.

### Offers Kimberly-Clark Papers

The Johnston Paper Co., Cincinnati, has been appointed a distributor in the Greater Cincinnati area for the complete line of new Levelcoat papers manufactured by the Kimberly-Clark Corp., Neenah, Wis.

### New Butler Paper Branch

The Butler Paper Corporation, Chicago, announces the opening of a new branch warehouse in Sacramento, California under the name of the Pacific Coast Paper Company of Sacramento. Location is at 1021 Front Street. Other Butler operations under this firm name are in San Fran-

cisco and Oakland, California. William R. Scott is the Manager of Butler's Sacramento enterprise.

### LTF Research Comm. Meets

The research committee of the Lithographic Technical Foundation was to meet at the Foundation's laboratories in Chicago, December 5 and 6 to study demonstrations of current research being carried on, and to make plans for future activities. The committee will make recommendations to the Foundation board at its annual meeting in February. Frank A. Myers, Copifyer Lithograph Corp., Cleveland, is committee chairman.

### Curtis Back in Paper Field

Osborn M. Curtis, Jr., former head of the offset division of S. D. Warren Co., and for the last several years active in another industry, recently joined the Everett Pulp & Paper Co., Everett, Wash, as assistant sales manager.



## ELIMINATE TROUBLES CAUSED BY DRY AIR AND STATIC



*Walton*

## HUMIDIFYING SYSTEM

**REGARDLESS** of the type of humidification you need — spot, booster or complete — the Walton System will supply it at lower operating costs, in fact, **THE LOWEST POSSIBLE COSTS.** Walton factory assembled self-contained units require little installation, time or expense.

**LET US** tell you how Walton Humidifiers will help prevent shrinkage and expansion of stock, aid in banishing choke-ups and uneven stock piling while improving register.

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Kindly send us your latest Brochure on "Humidification for Printers, Lithographers and Binders."

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### R & P Carries Gelb Line

Roberts & Porter, Inc., will distribute on a national basis the complete line of litho plate-room equipment manufactured by the Joseph Gelb Company, of New York, it was announced in November by Harry Grandt, Roberts & Porter vice president in charge of sales.

Mr. Grandt said that additions to the Roberts & Porter line as a result of the new distributor tie-up would include the Gelb True Fidelity vacuum printing frame, overhead precision process camera, the direct drive litho whirler, all current models of Gelb vacuum printing frames, etching and clearing tables, layout and stripping tables, carbon arc lamps, light exposure timers, and additional units now being shop-tested for early release to the trade.

"The Gelb line of plate-room equipment now gives Roberts & Porter a full and complete line of both equipment and chemicals for platemaking department," said Mr. Grandt, "and we are now in a position to supply on a national basis everything the platemaker needs." Mr. Grandt said that all of Roberts & Porter's eight divisional sales offices would carry the Gelb line.

The Joseph Gelb Company has recently begun an extensive program in the development of more efficient graphic arts equipment, he said.

### EBCo Folder Offered

An illustrated, 4-page folder highlighting the features of the EBCo 22x34 offset press, distributed at the NAPL convention, is now available on request according to an announcement by the Printing Machinery Division, Electric Boat Company, 445 Park Avenue, New York 22, N. Y.

### Offer Vinylite Folder

A folder containing specifications, prices and samples of Vinylite plastic sheets for use in lithography, is available from Plastic Engineering Associates of Pa., Scranton, Pa., or from the firm's sales office, 40-16 Forty-Fourth St., Long Island City, N. Y. The sheets range in size from 36 x 48" to 50 x 70".

### Commercialize Xerography

The Xerox copier, Model A, an office machine for making photographic copies, utilizing the recently announced reproduction process, Xerography, has just been announced by the Haloid Co., Rochester 3, N. Y. The machine produces direct positive copies up to  $8\frac{1}{2}'' \times 11''$  in size, including enlargements from 35 mm. film, black and white. A broadside on the process was mailed during November, soliciting inquiries from blue print houses and other photocopying firms. Information is available from the Haloid Co.

### Table-Model Binding Device

A table-model machine for producing plastic binding has been announced by the General Binding Corp., 808 W. Belmont Ave., Chicago 14. Called the Model 12 plastic binding equipment, the device consists of two small machines, one for punching and one for binding. The equipment is priced in the field of office typewriters and is designed for the printer or lithographer wishing to offer an extra service to customers. Information is available from the company.

### Markets Ink in Bags

Lithographic and printing inks, packed in sealed pliofilm bags to prevent drying out, are currently being marketed by Dupax Products, Inc., 320 Clay St., San Francisco 1, Calif. The product, called Inkpax, is currently offered in a one-half pound and one pound size, for small presses. Stan and Roderick Reames are company heads.

## STAMPING, EMBOSSING

(Continued from Page 36)

After these pieces are affixed, place a loose sheet over the counter and pull two or three impressions to set the work. Remove the loose sheet and trim the edges of each character or design where they may have spread, chamfering wherever desired to produce rotundity of design.

When this detail is completed and

the counter shows clean edges and chamfering, the whole should be covered with a sheet of hundred-pound manila or a sheet of good ledger stock. Coat the whole with make-ready paste, lay the sheet over it, or fasten the sheet in the lower tympan bale and take an impression. You now have a clear die or counter, easy to feed over.

Breaking through the paper is due to lack of impression at the point where the break occurs. If breaks appear in several places, add more impression over the whole. If the breaks are slight, they can be eliminated by patching strips of newsprint adjacent to the break. Should breaks occur at

the edge of the design or letters, add another manila sheet over the whole counter.

Please note that we have not as yet made any mention of embossing compounds as they are really of no assistance on lightweight papers and cover stocks. However, when engaged in the embossing of the heavier cover stocks and bristol boards, proceed with makeready as already outlined but substitute a sheet of bristol board for the newsboard as a foundation sheet. When the makeready is completed upto the cutting away of dead parts and allowing the relief to take the full impression, cover the entire surface with any of the recom-





## GRAPHIC ARTS EQUIPMENT and SUPPLIES

### GENERAL EQUIPMENT

- CAMERAS
- LENSES and SCREENS
- VACUUM PRINTING FRAMES
- TEMPERATURE CONTROL SINKS
- WHIRLERS, LAMPS and LIGHT TABLES

### PHOTOGRAPHIC and PLATE SUPPLIES

#### DUPONT and KODAK FILM and PLATES

- KROMO-LITE—FOR AUTOMATIC DROPOUT
- PHOTO and PLATE MAKING CHEMICALS

## EASTERN GRAPHIC ARTS SUPPLY CO., INC.

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*Another Good Job  
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Why?  
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**MARTIN DRISCOLL & CO.**  
610 FEDERAL STREET, CHICAGO 5, ILLINOIS

mended embossing compounds. And if you employ an embossing compound of a brittle nature, it would be a good idea also to cover it with sodium silicate.

#### Use of Heat

Embossing on any papers where a degree of permanency for the embossed design is desired should be done with the female die mounted on a die-heater. Embossing is not performed wholly by pressure, but is a combination of pressure and heat. The heat acts as a shaping medium, shaping the fibers of the stock to the design, assisted by the correct pressure on the parts of the design to be embossed.

Countless printing plants are today using electric die-heaters for hot embossing on all sizes and styles of platen presses and many printed pieces are being beautifully "dressed up" with this second impression which, as a rule, is bringing a much higher price per impression than straight printing.

The usual sizes of electric die-heaters sold for the average hand-fed or automatic platen printing press are 8 x 11", 10 x 15" and a full-bed size for the 14 x 22 press which measures approximately 16 x 23" and permits heating up the entire bed of the press for the larger embossed sheets. This full-bed size heater also allows for fancy jobs done with the three-draw roll leaf feeder where three different rolls of leaf, possibly in different colors, may be fed through on a 14 x 22 press, permitting three different impressions to be accomplished at one time on the same sheet.

These electric die-heaters are built to be mounted in platen presses without lock-up as they are fastened on cross bars in the steel chase for the respective presses on which they will be used. They are simply and easily put in or taken out of the press and with reasonably good care, will last for many years. They are designed for the use of 1/4" brass or steel engraved dies which are accurately fastened and registered on a drilled surface plate with the use of bunter-post registering screws. Hairline register is positively secured and an adjustment for close register is quickly

and easily made without removing the heater from the press.

It is often asked, what advantage has the roll leaf process over regular printing? The leaf manufacturers claim that it is impossible to get the same effects with printing as you can get with roll leaf—that no drying time is required and that a more attractive job can be obtained. They say that imitation gold or aluminum roll leaf is made in two qualities and sells on the basis of 60¢ per 1" x 200' and 40¢ per 1" x 200'. Pigment

colors sell on the basis of 80¢ per 1" x 200' and 60¢ per 1" x 200', another case involving quality. The manufacturers have a calculating scale for ascertaining the price per thousand impressions. If you figure on the basis of the 80¢ leaf (80¢ per 1" x 200') this is 33 1/3¢ per thousand square inches. If you figure on the 60¢ leaf, you would deduct 25¢ from the scale or 50¢ if you figure on 40¢ leaf. Roll leaf is manufactured in master rolls 24 1/2" wide and in lengths of 200 ft., 400 ft. and 600 ft.



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For example, if you were to buy a 4" roll x 200 ft. of the 80c leaf, it would cost \$3.20; the same width in a 60c leaf would cost \$2.40; and the same width in a 40c leaf would cost \$1.60. 400 ft. rolls would cost twice as much and 600 ft. rolls three times as much. Fractions of an inch would be in proportion. Leaf manufacturers provide their customers with a calculating scale, like a slide rule, which quickly enables you to determine the cost of stamping any given area per thousand impressions.

As far as the average printer is concerned, I think he would be interested mostly in stamping book and catalogue covers, menu covers, fancy covers, specialties, fancy box wrappers, diaries and other advertising booklets. It might also include various beautiful announcements, programs and possibly some advertising displays. But, there are countless other products where roll leaf stamping fits in very desirably. We could mention advertising novelties, badges, leather belts, greeting cards, paper boxes, games, toys, display signs, optical cases, shoes, and wood products, as well as plastic products of all kinds, brush handles, pencils, sporting goods, etc. The list is long and, naturally, many of these products must be stamped on special machines not generally used in the printing industry. Yet the principles of printing are always involved.

#### Die Cutting on Platens

Now let me say just a few words about steel-rule die-cutting on platen presses. Die-cutting is profitable and interesting. Even though printers by the hundreds shy away from die-cutting and do not connect it with the printing industry, it is still a most important part of the printing industry. When considering the possibilities of a platen press, even hand-fed platen presses, don't overlook the die-cutting angle. Hundreds of printed pieces may be embossed, or die-cut following the printing operation and there is more money on this second

or third impression than there is in the first impression. Die-cutting is not a mysterious or complicated process. The makeready principles involved are the same principles involved for regular commercial printing. A "kiss impression" is just as necessary in die-cutting as in printing. A minimum amount of packing is essential. Makeready should be performed with exactly the same care and in almost the same way as when making ready a printing job. Bring up the low spots carefully—get an impression where the cutting

knives just go through the sheet and "kiss" the hard steel plate. Yes, a hard steel plate—not brass or sheet iron like many old-timers tell me they use. Use a removable steel plate on the platen so hard that it would be difficult to cut into. It will respond to makeready. You can get an even impression with the knives just "kissing" the plate. You would not punch type through a sheet of paper when printing so why try to punch the knives in the steel-rule die into the cutting plate.

Take up die-cutting for the extra



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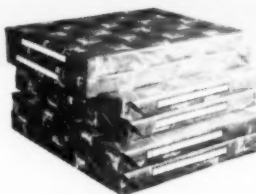
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profits and for the never ending opportunity to be creative. Create new ideas for your customers and use embossing and die-cutting to do it. Turn out something different from the fellow down the street who is quoting under prices, for straight printing. Create a job which your customer cannot afford to turn down and which he is willing to pay for—at your price! Study roll leaf stamping, embossing and die-cutting. Ask yourselves, when you see some of the many attractive items on display wherever you go, who made them? Find out if the people in this field are half-starved or just how they do live. Then dust off the old platen or buy a new one. ★★

### GOOD SUPERVISION

(Continued from Page 34)

You may say "That's not for me—leaders are born, not made." To that I would answer "Nine-tenths of genius is sweat." We have demonstrated in our own plant that if you have average intelligence and *sincere* desire to help people, you can become a good supervisor. All you have to do is to study the methods and principles of human relations and then apply them. The less skilled you are now the longer it will take.

In closing I'd like to paraphrase a passage that Halsey wrote.

IF, you can take a group of ordinary folks plugging along in a half-hearted way at their daily grind of work—

IF, you can make out of that group a capable and enthusiastic team, getting more pay and more pleasure out of the job and giving more in service than they ever have before—

IF, you can see possibilities in a person who is just on the edge of failure,—

IF, you can search for and discover the thing which is holding him back whether it be lack of courage, inadequate knowledge, or just a need for better direction of his energies,

IF, somehow you furnish what is lacking and guide him skillfully from failure to success—

THEN, you are a good supervisor.

That ability can bring to you more in success as it is usually measured, and more in the deeper richer satisfactions of life than can any other ability you may possess.★★

### OFFSET NEWSPAPERS

(Continued from Page 31)

ducing the equivalent of an engraved plate which can be put directly on the press and used as the printing page.

With a plate of this nature, whose

thickness can be controlled to within one-thousandth of an inch, we would be able to print against harder blankets and secure much sharper detail in our final product. Since phototypesetting machines, which compose printers' type on film rather than in metal, and which will be designed specifically for a newspaper's utilization, are apparently just around the corner, we need only to develop successfully our rapid etch process to have the tools by which direct plate printing can be achieved. It will then be necessary for us to develop the



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techniques required to use this equipment and process economically.

We have an active program under way on a study of relief plate offset printing for possible applications in smaller newspaper plants. We know that offset printing can be applied to newspaper production because it is being done in many places today. In spite of its growing advantages, there are severe limitations, however, in the offset process as it is applied to newspaper production generally. Speeds are limited to a maximum of about 600 feet per minute, or approximately 15,000 impressions per hour. Control of the fountain or the dampening system is extremely delicate. The use of relief plate offset, however, would eliminate the requirement of water on the press, enable us to achieve speeds comparable to present day newspaper speeds, provide for less costly equipment and provide for greater flexibility of operation, in the over-all process. Relief plate offset would, we believe, enable us to use less expensive paper than is now required for offset printing.

One of the principal advantages of direct plate printing for any type of newspaper production is the ability to reproduce a large number of photographs of local and national interest at very little, if any, increased cost in the make-up of the paper.

Various other activities in which we are interested include color reproduction, register control, the rapid production of color separation negatives fully corrected, and many other allied problems. Our progress on all fronts will be necessarily slow because our staff and our funds are somewhat limited. Research at best is a costly item, but we shall make sure and steady progress towards the realization of our goals.

We are not conducting all of this research ourselves. We are soliciting and receiving enthusiastic support from all of the suppliers to the newspaper business. They are just as interested in developing these solutions as we are. Most of our research programs will be placed with competent and existing research organizations. We have, however, set up our own research laboratory in Easton, Penn-

sylvania. There we can make initial studies to determine whether a given project is worthwhile pursuing further, and we can test our new developments as they come along.

#### **Offset in Britain, Australia**

THE prospect of using four-color perfecting web-fed offset presses, in combination with bi-metallic offset plates, for the production of metropolitan newspapers came into the limelight in London last month with the unveiling of a new press for the purpose. The big press, built by R. Hoe and Crabtree, Ltd., for the Aller Press, Copenhagen, was demonstrated in London at the press manufacturer's plant. Two more such presses are to be built immediately for the *Melbourne Argus*, Melbourne, Australia, long a user of offset for its Sunday colored supplements.

The press takes a 60" wide web, prints four colors on each side, and is designed to produce 50,000 copies per hour of a 16 page edition, in four colors throughout. But the use of existing stitching equipment reduces the speed to 30 to 35,000 copies per hour. The next two presses are to have an additional black and white unit and will produce 32 page supplements with 16 pages in four colors and 16 in black only.

The web passes through the press on a horizontal line and does not pass over any rollers or bars between printing units. The designers had access to all data on the Hoe web offset press built for the *Trenton (N. J.) Times*, and while the new press resembles it generally, many refinements and improvements have been made, it was said.

Charles H. Crabtree, chairman of the British firm, addressing a newspaper conference in Britain in October, expressed confidence that the future of color newspapers lies in the offset process, combined with the bi-metallic plate. He said that a four-color web offset press, set in line with a regular newspaper press would be one of the "greatest developments in the history of newspaper production," and would be a reality early in 1950, with the presses described above.

Mr. Crabtree gave the following

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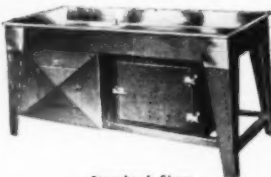


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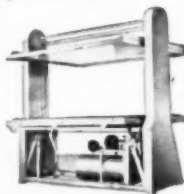


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observations, as reported in the *British & Colonial Printer*:

"One of the many features of the reel fed offset rotary is the method of running the sheet through the printing units. The offset cylinder of the one printing acts as the impression cylinder for the other printing—both printings taking place simultaneously.

"This, of course, makes all set-off or blanket print impossible. Special provision is made for maintaining the register of the sheet should there be any paper stretch between one colour and another, but as the distance between one printing and another is so short this not likely to happen.

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★★

## ESTIMATING

(Continued from Page 30)

camera, stripping, opaquing, platemaking, tussching, etc.

4. How each job *should* be done for greatest economy for best results—deep-etch or albumen plates, based on quantity and quality; surprinting of certain elements or positives and contact negatives for machine exposure; magenta halftones, etc.
5. The shop superintendent should be advised how the estimator planned to produce the job.
6. There must be an understanding between the shop and the estimating departments. If necessary, conferences on difficult jobs, on the best procedure to follow through, the methods and applications, should be held.

7. Discussions before jobs are begun, by checking estimate.

In other words, it is here in the estimating department—in the proper interpretation of the way in which the shop will do the job and how long it will take the shop to do it—that the estimator's knowledge (or lack of it) can make the difference between profitable and unprofitable operation.

Almost every job (other than the simplest black and white) must be interpreted by the estimator. And the estimator cannot play safe by figuring high—the *primary function of the estimator is to get the job.*

In the years connected with this industry, it has been my contention that when the estimator is given the proper specifications on an inquiry, the shop more often gets the job. For example, how many times has an inquiry called for a booklet consisting of 32 pages of material, where the specifications made note of two colors throughout. The estimator figured it, and, at long last, the salesman told him that the bid was way too high to be considered. After fishing for the reason, the estimator learned to his surprise that, as the pages were laid out, and on the basis of the quantity printed, the job could have been estimated as a sheetwise form, running two colors one side and one color on the other. In due time the revise is submitted, and lo and behold, the salesman chalks up another sale!

In conclusion, may I emphasize that the keen competition now making itself felt again in the lithographic industry makes it preferable, makes it imperative, that we re-appraise the hourly cost rates and production standards that are used in our business so that they will reflect actual conditions in the shop, and not conditions in another shop; that they will be checked regularly in relation to changing conditions in the shop; that they will be flexible enough to meet special situations. The resulting hourly costs and production standards can then be utilized most efficiently and most effectively by the estimator in determining prices for lithographic products.★★

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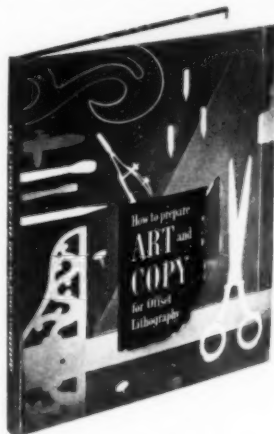
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# Index to Articles Published In Modern Lithography in 1949

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and a cross index of authors' names

<b>Management</b>	<b>Mo.</b>	<b>Pg.</b>
European Lithographic Equipment, by Harold C. Dethlefsen	Jan.	26
Safety Tips From Litho Firms	Jan.	32
Research Around the World, by Karl Davis Robinson	Jan.	45
Check List for Pleasing Customers, by David Markstein	Jan.	49
How to Select, Train and Pay Litho Salesmen, by Walter J. Ash, A. J. Fay, Edw. N. Mayer Jr., Wm. M. Winship	Feb.	26
Court Decides Lithographer Owns Plant	Feb.	33
Newspapers by Offset, by DeWitt G. Manley	Mar.	26
"Low Man on Totem Pole" is Penalty at Pacific Press for Poor "Housekeeping"	Mar.	30
Do Window Displays Actually Increase Sales?	Mar.	34
Responsibilities of Management in Personnel and Production, by Eugene C. Moysen	Mar.	45
Guest Editorials, by Albert L. Tucker	Apr.	25
Guest Editorials, by William J. Stevens	Apr.	25
Safety Tip for the Pressroom	Apr.	38
Guest Editorials, by George W. Hall	May	31
Traung Sees Dry Offset as Next Step	May	44
Lithography Outstrips Other Processes, Census Shows	May	79
Ode Succeeds Hall as LNA President	June	32
How do Lithographers Stand in Employer-Employee Relations?, by George A. Mattson	June	41
New Ways to Produce Printing, by John A. McLean	June	55
Pressure... Competition Forces Prices Down... Increasing Costs Force Prices up, by Karl Price	July	30
Insurance on Lithographic Originals, by Duncan S. McLaurin	July	47
How My Shop Got Into Offset by J. Tom Morgan Jr.	Aug.	30
Air Conditioning—Part I	Sept.	26
Part II	Nov.	55
Useless Printing... (25 Million Dollars Worth), by Benjamin F. James	Sept.	59
Low Prices, Cheap Products vs Higher Prices, Quality Products, by Charles E. Mallet	Oct.	39
Litho Volume \$625,000,000	Oct.	67
Good Shop Supervision, by Frank A. Myers	Nov.	24
Part I	Dec.	32
Part II	Dec.	32
Should We Add a 2nd Shift?, Third Shift?, by Joseph A. Matlack	Nov.	32
Cost Control-An Estimator's Viewpoint, by Ben Harris	Dec.	28
Lithography Needs a Program of Training, by Herbert P. Paschel	Dec.	37
<b>Sales Promotion &amp; Markets</b>	<b>Mo.</b>	<b>Pg.</b>
New Encyclopedia a Giant Offset Job, by H. H. Slawson	Jan.	33
Ink Campaign Helps Lithographers to Sell Color	Jan.	43
Check List for Pleasing Customers, by David Markstein	Jan.	49
How to Select, Train and Pay Litho Salesmen, by Walter J. Ash, A. J. Fay, Edw. N. Mayer, Jr., Wm. M. Winship	Feb.	26
"Hello" Booklets Offer Litho Sales Idea	Feb.	29
Nation's Heritage (\$30 Per Copy) Uses Offset Effectively	Feb.	35
Sheet-Fed Gravure For Folding Boxes	Feb.	47
Selling Offset by Proven Methods, by Ray M. Hogan	Mar.	31
Do Window Displays Actually Increase Sales?	Mar.	34
Gravure in Specialty and Commercial Printing, by Fulton MacArthur	Apr.	49
How About Office Supplies for Your Accounts?, by David Markstein	Aug.	39
<b>Metal Lithography</b>	<b>Mo.</b>	<b>Pg.</b>
Metal Decorators Meet in Chicago	May	75
Developments in Vinyl Coatings for Metal Decorating, by R. A. Calsibet	July	36
Largest Attendance at Metal Decorators Meeting	Nov.	43
<b>Copy Preparation &amp; Design</b>	<b>Mo.</b>	<b>Pg.</b>
Photostats in Offset Copy, by Ray M. Hogan	Jan.	29
Design in Offset Lithography	Apr.	34
New Photo-Typesetting System	Oct.	65
Intertype Fotosetters Installed in Litho Plants	Dec.	83
<b>Production Methods</b>	<b>Mo.</b>	<b>Pg.</b>
Sheet-Fed Gravure For Folding Boxes	Feb.	47
Diazotype Processes and Applications, by S. C. Slifkin	Mar.	36
What's this About a New Gravure Process for Folding Boxes	Apr.	36
Gravure in Specialty and Commercial Printing, by Fulton MacArthur	Apr.	49
Traung Sees Dry Offset as Next Step	May	44
Pre-Screened Glossy Prints Speed Newspaper Production, by Gordon Gullickson	June	38
New Ways to Produce Printing, by John A. McLean	June	55
Summaries of Papers Presented at TALI Meeting, by Paul W. Dorst—Part I	May	82
Part II	June	68
Plastic Sheets in Map Production, by Samuel Sachs	Sept.	33
Color Correction by Electronics, by J. R. Gunther	Oct.	47
Litho Club-NAPL Forum Covers Varied Lithographic Problems	Nov.	31
Roll Leaf Stamping, Embossing and Die-Cutting, by Basil M. Parsons	Dec.	35
What's Ahead in Offset Newspapers?, by C. H. Flint	Dec.	31
<b>Camera, Photography, Color Correction</b>	<b>Mo.</b>	<b>Pg.</b>
Floodlight on your Darkroom, by Kenneth W. Beattie	Jan.	30
Photographic Tips, by Eugene C. Moysen	Jan.	34
Diazotype Processes and Applications, by S. C. Slifkin	Apr.	54
Air Conditioning, Part I	Sept.	47
Photo Tips, by Eugene C. Moysen	Sept.	26
Color Correction by Electronics, by J. R. Gunther	Oct.	47
The Application of Masking Principles to Color Transparency Duplication, by Dr. J. S. Friedman—Part I	Oct.	97
Part II	Nov.	57
<b>Platemaking, Stripping &amp; Proving</b>	<b>Mo.</b>	<b>Pg.</b>
Time-Life Bi-Metal Plates Used on 300 Line Screen Esso Calendar	Jan.	28
Plate Surface Irregularities, by J. Robert Gunther	Apr.	32
Effects of Various Treatments on Plate Performance, by G. N. Martin	Apr.	37
Platemaking, 3 Minutes from Package to Press, by Robert E. Russell	May	70
Pre-Screened Glossy Prints, by Gordon Gullickson	June	65
Counter-Etching	Aug.	35
Halftone Dot Fringe	Aug.	35

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Air Conditioning	Sept.	26
Plastic Sheets in Map Production, by Samuel Sachs	Sept.	33
Coating Thickness and its Importance in Lithographic Platemaking and Performance, by H. R. Leedy	Sept.	51
<b>Presswork &amp; Ink</b>	<b>Mo.</b>	<b>Pg.</b>
Greasing of Lithographic Inks, by A. C. Zettlemoyer	Feb.	30
Cellophane Helps in Covering Dampeners	Feb.	36
Six-Color Press	Mar.	49
Introduce New Four-Color Dry Offset Press	Apr.	90
Dutro "Speed-Flex" Press	Apr.	91
A Shop-Made Device for Improved Dampening, by Lawrence J. Grennan	June	63
How To Take Care of Your Press	July	34
Air Conditioning	Sept.	26
Dolly Reduces Press Down Time	Sept.	29
Offset Press Troubles, by Harry J. Damme	Sept.	30
Measurement and Control of Color, by Louis D. Pollner and Michael H. Bruno	Sept.	42
Static, by Robert F. Reed	Oct.	62
Roll Leaf Stamping, Die-Cutting and Embossing on a Platen Press, by Basil M. Parsons	Dec.	35
<b>Paper</b>	<b>Mo.</b>	<b>Pg.</b>
How To Determine the pH Value of Paper	Apr.	33
Tips on Handling Paper, by Robert F. Reed	June	43
How To Test Coated Papers for Ink Absorption	June	44
A New Principle in Lithographic Paper Mfg., by Dr. F. H. Frost	July	59
How To Find The Grain Direction of Paper	Aug.	40
Postwar Developments in Litho Coated Papers, by A. P. Reynolds	Aug.	63
Static, by Robert F. Reed	Oct.	62
<b>Historical</b>	<b>Mo.</b>	<b>Pg.</b>
George Schmitt & Co., Brooklyn, Observe 75th Year	Jan.	73
L. T. F. Marks 25th Year, Looks to New Research, by Don H. Black	Apr.	28
Kehoe & Lau Mark 25th Anniversary	July	71
Progress Co. Completes Expansion, by Edgar C. Hanford	Aug.	49
Milprint Observes 50th Year	Aug.	55
Litho Club of Baltimore in Tenth Anniversary Year	Sept.	79
Strobridge Co. Observes Centennial, by Edgar C. Hanford	Nov.	47
D'Arcy Expands, Names Weber Vice President	Dec.	57
<b>General (Including Conventions, etc.)</b>	<b>Mo.</b>	<b>Pg.</b>
European Lithographic Equipment, by Harold C. Dethlefsen	Jan.	26
Time-Life Bi-Metal Plates Used on 300 Line Screen Esso Calendar	Jan.	28
Research Around the World, by Karl Davis Robinson	Jan.	45
Canadian Litho Outlook Seen Good in 1949, by Roy Carmichael	Jan.	99
"National Geographic" Runs 16 Pages in Offset Newspapers by Offset, by DeWitt G. Manley	Feb.	53
L. T. F. Marks 25th Year, Looks to New Research, by Don H. Black	Apr.	28
West Coast Round Up	May	32
Crocker, The West's Newest Plant, by Elsa Gidlow	May	40
Traung Sees Dry Offset as Next Step	May	44
Spevack Heads Litho Clubs	May	52A
Operation Label, Lehmann Litho Expands	May	58
Schlegel Heads L. T. F., TALI, Forum Meetings Draw Throngs to Chicago	May	63
Lithography Outstrips Other Processes	May	79
TALI Papers Cover Wide Subject Range, by Paul W. Dorst—Part I	May	82
Part II	June	68
5,000 at Point of Purchase New York Symposium	May	97
Progress Co. Completes Expansion, by Edgar C. Hanford	Aug.	49
Meehan-Tooker Completes 3-Year Expansion	Aug.	53
Milprint Observes 50th Year	Aug.	55
Offset Preserves Rare Milton Materials, by H. H. Slawson	Aug.	82
Air Conditioning—Part I	Sept.	26
Part II	Nov.	55
Measurement and Control of Color, by Louis D. Pollner and Michael H. Bruno	Sept.	42

Useless Printing. . . (25 Million Dollars Worth), by Benjamin F. James	Sept.	59
Lithographers of New York	Oct.	42
A Practical Microscope for Lithographers, by Paul W. Dorst	Oct.	49
Litho Volume \$625,000,000	Oct.	67
U. S. Printing & Lithograph Opens Newest Plant at Mineola, L. I., N. Y.	Oct.	79
700 Craftsmen at Coast Convention	Oct.	83
1150 Register at NAPL Convention	Nov.	26
Record Attendance at Metal Decorators N. Y. Meeting	Nov.	43
I. S. Berlin Press a Chicago Showplace, by H. H. Slawson	Nov.	51
Cost Control—An Estimator's Viewpoint, by Ben Harris	Dec.	28
What's Ahead in Offset Newspapers? by C. H. Flint	Dec.	31
Lithography Needs a Program, by Herbert P. Paschel	Dec.	37
PIA Meets on Coast, Elects Jeffries	Dec.	49
Lord Baltimore Press Plans New Plant	Dec.	53
D'Arcy Expands, Names Weber Vice President	Dec.	57

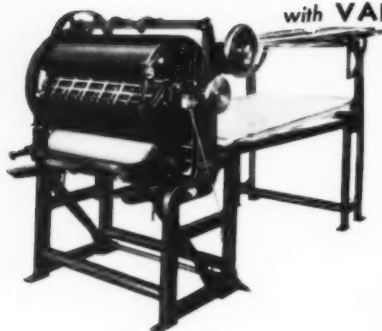
#### Graining & Related Subjects Mo. Pg.

New Plate Cleaning Process	May	111
Vapor Blast Graining, by E. G. Carlson	July	52
A Summary of Graining Abrasives	Aug.	38
A Practical Microscope for Lithographers, by Paul W. Dorst	Oct.	49

#### Authors (Cross Index) Mo. Pg.

<b>A.</b>		
Ash, Walter J., How to Select, Train and Pay Litho Salesmen (co-author)	Feb.	26
<b>B.</b>		
Beattie, Kenneth W., Floodlight on Your Dark-room	Jan.	30
Bruno, Michael H., Measurement & Control of Color (co-author)	Sept.	42
Black, Don H., LTF Marks 25th Year, Looks to New Research	Apr.	28
<b>C.</b>		
Calsibet R. A., Developments in Vinyl Coatings for Metal Decorating	July	36
Carmichael, Roy, Canadian Litho Outlook Seen Good in 1949	Jan.	99
Carlson, E. G., Vapor Blast Graining	July	52
<b>D.</b>		
Damme, Harry J., Offset Press Troubles	Sept.	30
Dethlefsen, Harold C., European Lithographic Equipment	Jan.	26
Dorst, Paul W., Summaries of Papers Presented at TALI Meeting, Part I	May	82
Part II	June	68
A Practical Microscope for Lithographers	Oct.	49
<b>F.</b>		
Fay, A. J., How to Select, Train and Pay Litho Salesmen	Feb.	26
Flint, C. H., What's Ahead in Offset Newspapers	Dec.	31
Friedman, Dr. J. S., The Application of Masking Principles to Color Transparency Duplication		
Part I	Oct.	97
Part II	Nov.	57
Frost, Dr. F. H., A New Principle in Lithographic Paper Manufacturing	July	59
<b>G.</b>		
Gidlow, Elsa, Crocker, The West's Newest Plant	May	40
Grennan, Lawrence J., A Shop-Made Device for Improved Dampening	June	63
Gullickson, Gordon, Pre-Screened Glossy Prints	June	38
Gunther, J. R., Color Correction by Electronics	Oct.	47
<b>H.</b>		
Hall, George W., Guest Editorial	May	31
Hanford, Edgar C., Progress Co. Completes Expansion	Aug.	49
Strobridge Co. Observes Centennial	Nov.	47
Harris, Ben, Cost Control—An Estimator's Viewpoint	Dec.	28
Hogan, Ray M., Selling Offset by Proven Methods	Mar.	31
<b>J.</b>		
James, Benjamin F., Useless Printing. . . 25 Million Dollars Worth	Sept.	59





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<b>L.</b>	
Leedy, H. R., Coating Thickness and Its Importance in Lithographic Platemaking and Performance	Sept. 51

<b>M.</b>	
Mallet, Charles E., Low Prices, Cheap Products vs Higher Prices, Quality Products	Oct. 39
Manley, DeWitt G., Newspapers by Offset	Mar. 26
Markstein, David, Check List for Pleasing Customers	Jan. 49
How About Office Supplies for Your Accounts	Aug. 39
Matlack, Joseph A., Should We Add a Second Shift? Third Shift?	Nov. 32
MacArthur, Fulton, Gravure in Specialty & Commercial Printing	Apr. 49
Martin, G. N., Effects of Various Treatments on Plate Performance	Apr. 37
Mattson, George A., Employer-Employee Relations	June 41
Mayer, Edward N., Jr., How to Select, Train and Pay Litho Salesmen (co-author)	Feb. 26
McLean, John A., New Ways to Produce Printing	June 55
Moysen, Eugene C., Responsibilities of Management	Mar. 45
Photographic Tips	Jan. 34
Photographic Tips	Apr. 54
McLaurin, Duncan S., Insurance on Lithographic Originals	July 47
Morgan, J. Tom, Jr., How My Shop Got Into Offset	Aug. 32
Myers, Frank A., Good Shop Supervision—Part I	Nov. 24
Part II	Dec. 32

<b>P.</b>	
Paschel, Herbert P., Lithography Needs a Program of Training	Dec. 37
Parsons, Basil M., Roll Leaf Stamping, Embossing, and Die-Cutting on a Platen Press	Dec. 35
Pollner, Louis D., Measurement and Control of Color (co-author)	Sept. 42
Price, Karl, Pressure-Competition Forces Prices Down. . . Increasing Costs Force Them Up	July 30

<b>R.</b>	
Reed, Robert F., Tips on Handling Paper	June 43
Static	Oct. 62
Reynolds, A. P., Developments in Litho Coated Papers	Aug. 63
Robinson, Karl Davis, Research Around the World	Jan. 45
Rossell, Robert E., Platemaking, 3 Minutes from Package to Press	May 70

<b>S.</b>	
Sachs, Samuel, Plastic Sheets in Map Production	Sept. 33
Slawson, H. H., Offset Preserves Rare Milton Treasures	Aug. 82
I. S. Berlin Press a Chicago Showplace	Nov. 51
Slifkin, S. C., Diazotype Processes and Applications	Mar. 36
Stevens, William J., Guest Editorial	Apr. 25

<b>T.</b>	
Tucker, Albert L., Guest Editorial	Apr. 25

<b>W.</b>	
Winship, William M., How to Select Train and Pay Litho Salesmen	Feb. 26

<b>Z.</b>	
Zettlemoyer, A. C., Greasing of Lithographic Inks	Feb. 30

## TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of interest to Lithographers. Either list may be obtained for 10 cents in coin or U. S. stamps. Address the Lithographic Technical Foundation, Research Dept., Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

### \*HOW TO OBTAIN COPIES

Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at 60 cents per page, plus six cents postage for each four pages. PB reports can be secured from the Dept. of Commerce, Office of Technical Service, Washington, D. C., for prices quoted. United States.\* Copies of U. S. Patents can be obtained for 25c per copy from the Commissioner of Patents, Washington, D. C.

### Photography Color Correction

\*Color Correction by Electronics. J. R. Gunther. *Modern Lithography* 17, No. 10, October, 1949, P. 47, 48 149. Because of the inherent shortcomings of filters, emulsions and inks considerable hand retouching must be done on color separations which can be expressed mathematically. Though extremely complicated, these equations can be solved by an electronic apparatus designed by Dr. A. C. Hardy and F. E. Wurzburg Jr., and now in its test stages. The mathematical

functions are simultaneous equations in three unknowns, relating the color of a reproduction (expressed in a standard 3-coordinate system) to the dot sizes of the printing inks, which are the three variables determining that color. Ink and paper color are constants for any operation. The device scans the copy, automatically expressing its colors in terms of the standard 3-coordinate system. It then computes the dot sizes necessary to recombine into that color, and photographs those dots into each of

the separation negatives in turn, thus it can turn out color corrected half-tone separations at a rate of 1 square inch in 10 to 20 sec. For same size reproduction the original can be used directly. For other than same size, continuous tone positives of the desired size are used from which the apparatus makes color-corrected half-tone negatives.

British Patent number 607,871. A ARRASSE. Filed in France Jan. 29, 1940, and in Great Britain July 30, 1945. 4 pp. A photomechanical process of engraving an acrylate or methacrylate plate is disclosed that includes coating the plate with gum bichromate, exposing the plate, removing the unexposed areas with a solution containing glycerin, lactic acid, hydrochloric acid, and alcohol, then etching the plate with carbolic acid, dyeing the etched areas, and removing the gum resist. *Monthly Abstract Bulletin* 35, No. 7, July, 1949, P. 301.

### Planographic Printing Processes

\*New Equipment and Supplies. *Printing Magazine* 73, No. 10, October, 1949, P. 73. A new planographic film halftone for use in letterpress has been announced by the Kenman Engraving Process Corp., of Chicago. The image is produced photographically on a special film, and the film is then treated to render the image areas ink-receptive and the non-image areas ink-repellant. No water is used in printing. After processing the plate is mounted on a flat or curved base for printing. The company claims that a 133 line screen can be used, and that so many of the standard steps

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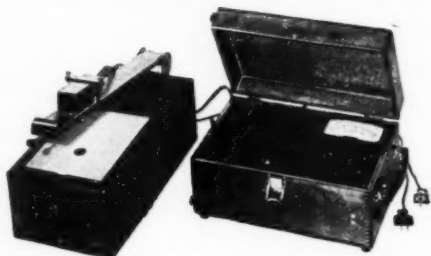


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involved in making a photoengraving are eliminated that a halftone can be made in less than 30 minutes. At present the new plates are being tested by several large newspapers and engraving firms.

**\*Photo-Engraved Offset.** Robert G. Patterson, *American Photo-Engraver* XLI, No. 10, October, 1949, P. 1051-52. The use of relief etched magnesium printing plates on an offset press is described. These plates require no dampening and no grain. It is pointed out that the production of these plates make use of apparatus common to the photo-engraving industry, and that photo-engravers are the craftsmen who have the "know how" to produce these plates.

**Production of Planographic Printing Plates.** D. A. Newman. Planographic printing plates are produced by applying a coating, the essential film-forming constituent of which consists of a carboxymethyl ester of cellulose or a salt or derivative thereof, to a paper foundation and then applying an ink-receptive, water-repellant image. The base paper has preferably been treated with a wet strengthening agent such as a melamine or ureaformaldehyde, *Printing Abstracts* 4, No. 8, August, 1949, P. 407.

**New Method for Making offset Plates: Use of Photographic Emulsion as Stencil Key to Unique Development.** K. Martin, *New England Printer* November, 1948, P. 40 (D8-53, 93/5014). It is believed that the use of a photographic emulsion merely as a stencil in offset platemaking is unique and application has been made for a patent for the process in the U. S. Satisfactory exposure can be made in 15 sec. No. 1 Photofood at 7 ft. is used as light source. With this type of emulsion a bright yellow light can be used for darkroom illumination. However, for projection work, it would probably be desirable to use a somewhat faster emulsion. Other advantages are keeping quality, good printing quality and durability. Some details of the process are given, *Printing Abstracts*, 4, No. 8, August 1949, P. 408.

**\*Washing Out Plates.** Charles F. King, *Inland Printer*, 123, No. 5, August, 1949, PP. 75, 76, 77. When plates fail to wash out properly, there is usually a film of gum on top of the developing ink. It is recommended that plates be washed out in the platemaking department to save press time. A solvent washout mixture is mentioned which will remove the dried developing ink and gum from albumin or deep-etch plates. The name of this mixture is not given, but considerable information is given as to how to use it.

**Method of Making Hydrolyzed Cellulose Acetate Printing Plates.** Henry

C. Staehle and Charles F. Amering, *U. S. Patent Number* 2, 484, 431, (July 17, 1948). The method of making a photolithographic printing plate which comprises coating a substantially fully esterified cellulose organic acid ester support with a layer of bicromated hydrophilic colloid containing an aqueous colloidal dispersion of a water-insoluble, soft, acrylate resin exposing the colloid layer to light under an image, treating the

ception, be accompanied by the descriptive name of this type of paper, namely "cast coated", so that the mark KROMEKOTE may serve its proper function as an indication of the source of the goods and not be mistaken for the descriptive name of a type of paper.

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### Technical Section

The Technical Section will be resumed in January with the paper "A Method for Testing Resolving Power of Process Lenses," by C. A. Hunting, R. R. Donnelley & Sons Co., Chicago.

exposed layer with hot water to swell the colloid in the exposed regions of the layer and to remove the colloid from the unexposed regions of the layer without removing the resin, treating the layer with a hydrolyzing solution to hydrolyze the portions of the cellulose ester support beneath the exposed regions of the colloid layer and removing all of the colloid layer and resin from the support. *Official Gazette* 627, No. 2, October, 1949, P. 480.★★

## QUOTES

### FROM THE MAIL

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ception, be accompanied by the descriptive name of this type of paper, namely "cast coated", so that the mark KROMEKOTE may serve its proper function as an indication of the source of the goods and not be mistaken for the descriptive name of a type of paper.

The exchange should be made to allow summer here, i.e. from October, 1950, onwards.

I shall be pleased to hear from anyone who is keen to try, and all arrangements and further explanations, references etc. could then be discussed in detail.

Maybe this idea could be developed, and an exchange of workers between our countries could well be beneficial to both.

Margaret E. Dickson, (Mrs.)

(M. E. Chilton, A. R. P. S.)

"Silversands," Victoria Rd.

Clifton, Cape Town, South Africa

In the October 1949 issue your article on "Static" contains a paragraph on radioactive ionizers and we believe that your statement is too broad and not in accordance with scientific facts. You place radioactive ionizers in one group whereas there are two different and distinct types, namely the radium coated bar, and the polonium coated bar (Alphatron) which we manufacture.

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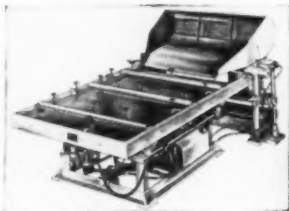
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We have had the question of health hazard brought up before and, therefore, had an investigation conducted by Professor Robley D. Evans, who is recog-

nized as the foremost authority on this subject.

We feel that some correction or explanation in order and trust you will see your way clear towards publishing this.

In the meantime, we shall be glad to answer any further questions or give you further information.

L. W. Ellin

Canadian Radium & Uranium Corp.  
630 Fifth Ave., New York 20, N. Y.

## CLASSIFIED ADVERTISING

All classified advertisements are charged for at the rate of ten cents per word, \$2.00 minimum, except those of individuals seeking employment, where the rate is five cents per word, \$1.00 minimum. One column ad in a ruled box, \$7.50 per column inch. Address replies to Classified Advertisements with Box Number, care of Modern Lithography, 254 W. 31st St., New York 1.

Closing date: 25th of preceding month.

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**OFFSET PRESSMAN:** Capable handling high grade process work. Permanent. Excellent future with fastest growing strictly offset plant in Southwest. All new equipment. Fine Arts Litho Company, 701 East 15th St., Dallas, 16, Texas.

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**OFFSET PRESSMAN** and/or Cameraman and Platemaker. Permanent. Modern small plant, latest equipment. Harris 17x22 press. Give full details of experience and earnings. The Miller Printing Co., Asheville, North Carolina.

**PRODUCTION MANAGER:** For medium sized midwest lithographic plant engaged in color work. Doing volume of approximately \$500,000. annually. Well versed individual can make a very profitable connection with this progressive concern. Address Box 398 c/o Modern Lithography.

**COLOR MATCHER:** For high-grade lithographic plant, New York metropolitan area. State background, experience, age and full details. Address Box 399 c/o Modern Lithography.

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of 100,000. Man selected will receive definite commitment upon joining organization that if he can produce sales and show executive capacity will become general manager with opportunity for substantial ownership without capital investment at the end of the first year. Experienced, competent staff. Good equipment. Prospects to double capacity. Please give personal history, references, salary requirement for first year and picture in first letter. Company desires to fill vacancy by January 1. Address Box 400 c/o Modern Lithography.

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**FOREMAN:** Two-color offset pressman. 20 years experience on fine color process display work. Full knowledge of color matching and production methods. Desire change. New York area preferred. Address Box 388 c/o Modern Lithography.

(Turn the Page, Please)

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HARRIS 22x34 OFFSET PRESS  
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MILLER SIMPLEX 20x26 PRESS  
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**OFFSET POWER PROVING PRESS:** State printing surface, make, condition, and price. Address Box 406 c/o Modern Lithography.

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- 1—HARRIS Hydraulic Proof Press  
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## Trade Events

National Printing Week, January 16-21, 1950.

Natl. Assn. of Litho Clubs, annual convention, Copley Plaza Hotel, Boston, April 14, 15.

Technical Assn. of the Lithographic Industry, annual meeting, Rochester, N. Y., April 24, 25.

Graphic Arts Exposition, Chicago Int'l. Amphitheatre, Sept. 11-23, 1950.

Lithographers National Assn., annual convention, Edgewater Beach Hotel, Chicago, Sept. 7-9.

International Assn. of Printing House Craftsmen, Annual convention, Stevens Hotel, Chicago, Sept. 10-13.

Mail Advertising Service Assn., 1950 annual convention, Hotel Roosevelt, New York, Sept. 30-Oct. 3, 1950.

Nat. Assn. of Photo-Lithographers, Annual convention and exhibits, Shoreham Hotel, Washington, D. C., October 25-28, 1950.

## Litho Schools

CHICAGO—Chicago Lithographic Institute, Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

NEW YORK—New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.

ST. LOUIS—David Ranken Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

MINNEAPOLIS—Dunwoody Industrial Institute, 818 Wazata Blvd., Minneapolis 3, Minn.

ROCHESTER—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South, Rochester 8, N. Y.

PHILADELPHIA—Printing Institute, 2206 Chestnut St., Philadelphia 3, Pa.

PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

## Trade Directory

Lithographic Tech. Foundation  
Wade E. Griswold, Exec. Dir.  
131 East 39 St., New York 16, N. Y.

National Association of Photo-Lithographers  
Walter E. Soderstrom, Exec. Sec'y.  
317 West 45 St., New York 19, N. Y.

Lithographers National Association  
W. Floyd Maxwell, Exec. Dir.  
420 Lexington Ave., New York 17, N. Y.

National Association of Litho Clubs  
James Spevack, Pres.  
Printing Dept., Western Electric Co., Chicago

Printing Industry of America  
James R. Brackett, Gen. Mgr.  
719 15th St., N. W., Washington 5, D. C.

International Assn. of Printing House Craftsmen  
P. E. Dittl, Exec. Sec'y.  
18 E. Fourth St., Cincinnati 2

# INDEX TO ADVERTISERS

DECEMBER, 1949

Aljen Associates	Nov.	Levey, Frederick H. Co., Inc.	Oct.
American Graded Sand Co.	94	Lewis Arts Lithographic Supplies	Nov.
American Type Founders	16, 45	Litho Chemical & Supply Co., Inc.	19
Anso	48	Lithographic Plate Graining Co. of America	90
Baker Reproduction Co.	102	Macbeth Arc Lamp Co.	Nov.
Bartels Co., Gordon	91	Mallinckrodt Chemical Works	46
Baum, Russell Ernest	100	McLaurin Jones Co.	Nov.
Beckett Paper Co.	79-80	Mendes, J. Curry	Nov.
Bingham Bros. Co.	96	Merck & Co., Inc.	Oct.
Bingham's Son Mfg. Co., Sam'l.	96	Miehle Printing Press & Mfg. Co.	1
Breuer & Son, Inc.	Nov.	Mohawk Paper Mills	50
Brennan Co., Inc.	106	Monk, Inc., C. O.	102
Brown, W. A., Mfg. Co.	96	Moore Laboratories	Nov.
Bridgeport Engravers Supply Co.	93	National Assn. of Photo-Lithographers	20
California Ink Co., Inc.	Nov.	National Carbon Co., Inc.	Nov.
Cantine Co., Martin	Nov.	National Standard Co.	Nov.
Central Compounding Co.	89	Nekosa-Edwards Paper Co.	47
Champion Paper & Fibre Co.	Nov.	Norman Willets Graphic Supply Co.	41
Chambers Bros. Co.	102	Northwest Paper Co.	23, 24
Chicago Lithoplate Graining Co.	104	Offset Printing Plate Co.	Nov.
Chillicothe Paper Co.	Nov.	Offset Service Co.	Nov.
Chrystal, Charles B. Co., Inc.	108	Oxford Paper Co.	76
Craftint Mfg. Co.	Nov.	Oxy-Dry Sprayer Corp.	18
Cramer Dry Plate Co., G.	110	Photo-Litho Plate Graining Co.	100
Crescent Ink & Color Co.	63	Photovolt Corp.	104
Crozier John C.	95	Pitman Co., Harold M.	74
Dexter Folder Co.	11	Plastic Engineering Associates of Pa.	84
Di-Noc Company	6	Plaza Machinery Corp.	Nov.
Dixie Plate Graining Co.	100	Providence Lithograph Co.	106
Driscoll & Co., Martin	88	Rapid Roller Co.	Nov.
DuPont, E. I. de Nemours & Co.	26	Rathbun & Bird Co., Inc.	Nov.
Eastern Graphic Arts Supply, Inc.	88	Riving Paper Co.	Nov.
Eastman Kodak Co.	39	Roberts & Porter, Inc.	1
Electric Boat Co., Printing Machy. Div.	Nov.	Roberts, Lewis, Inc.	3
Empire Superfine Ink Co.	44	Ross Engineering Corp.	82
Esleek Mfg. Co.	97	Rutherford Machinery Div.	22
Falulah Paper Co.	72	Schlanger, K.	104
Fitchburg Paper Co.	40	Schultz, H. J.	96
Fox River Paper Co.	21, 22	Scriber Specialties	Nov.
Fuchs & Lang	21, 22	Seal-o-matic Machine Mfg. Co., Inc.	Nov.
Gaetjens, Berger & Wirth, Inc.	94	Senefelder Co., Inc.	2nd Cover
Gegenheimer, Wm.	108	Shulman, Ben. Associates	109
Gelb, Joseph Co.	4	Sinclair & Carroll Co., Inc.	90
General Printing Ink Div.	21, 22	Siebold, J. H. & G. B., Inc.	7
Gevaert Co. of America, Inc.	Nov.	Sinclair & Valentine Co.	10
Gilbert Paper Co.	98	Sleight Metallic Ink Companies, Inc.	87
Godfrey Roller Co.	Nov.	Spero, J. & Co.	108
Goetz American Optical Co., C. P.	102	Sportsmen's Accessories, Inc.	108
Goodyear Tire & Rubber Co.	9	St. Regis Sales Corp.	66
Graphic Arts Corp. of Ohio	106	Stevenson Photo Color Separation	110
Graphic Process & Products Corp.	106	Strauthmore Paper Co.	12
Gummed Products Co.	92	Strong Electric Corp.	68
Hammermill Paper Co.	17	Sun Chemical Corp.	21, 22
Handschoy Co., A. E.	92	Syntro Co.	104
Harris-Seibold Co.	4th Cover	Teitelbaum Sons, N.	Nov.
Henschel Mfg. Co., C. B.	Nov.	Toledo Lithograph Co.	110
Hoe & Co., Inc., R.	8	Triangle Ink & Color Co.	Nov.
Howard Paper Mills, Inc.	Oct.	Uniform Graining Corp.	108
Hunt Co., Philip A.	Nov.	United Mfg. Co.	Nov.
Illinois Zinc Co.	102	Vulcan Proofing Co.	Nov.
Ideal Roller & Mfg. Co.	25	Wagner Litho Machinery Div.	Nov.
Interchemical Corp.	Nov.	Walton Laboratories	86
International Paper Co.	Nov.	Warren Co., S. D.	61, 62
International Press Cleaner & Mfg. Co.	70	West Va. Pulp & Paper Co.	42, 43
International Printing Ink Div.	Nov.	Western Litho Plate & Supply Co.	100
Jones, C. Walker	3rd Cover	Weston Co., Byron	54
Kimberly-Clark Corp.	58	Willy's Litho Plate Graining Co.	106
Kimble Electric Div.	104	Young Bros. Co.	110
Klingrose Gravure Div., ATF	Oct.	Zarwell, H. D.	Nov.
Kohl & Madden Printing Ink Corp.	52		
Lanston Monotype Machine Co.	64		
Lawson Co., E. P.	15		

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Member, Audit Bureau of Circulations

## Tale Ends

**R.** R. HEYWOOD, SR., and R. R. Heywood, Jr., of the New York lithographing firm bearing their name became great grandfather, and grandfather, respectively, November 28. An eight pound daughter, Avery Heywood Cooke was born to Mr. and Mrs. Jack Cooke on that date. Mrs. Cooke is Mr. Heywood, Jr.'s daughter. A lithographed birth announcement was sent, reproducing the theatre section of a newspaper, with the insertion, in advertising form, "Anne and Jack Cooke announce the premier performance of Avery Heywood Cooke, in 'She's Our Baby.' (A howling success.)"

★

Bettye Stout, advertising manager of Sun Chemical Corp., New York, and Roy Streeter of American Express Co., were married December 3 at the Little Church Around the Corner, with her daughter as an attendant. The couple left afterward on a TWA plane for a trip to Paris, Rome, Madrid and Lisbon.

★

Papermaking was on television December 12, when the American Writing Paper Co's Eagle-A miniature papermaking machine was to be on the Manhattan Spotlight (Dunont) program. Shel Bradley, sales and advertising manager of the company, and Nevin M. Smiley, New York representative, were scheduled to appear with the machine, said to be the smallest paper machine ever built which actually makes paper. The little machine has been shown at several conventions recently, and has attracted wide attention.

★

A flood of inquiries resulted from *Life's* recent feature writeup of a new line of plastic tile, acquired by the Meyercord Co., Chicago, for distribution through its extensive sales organization. Literally thousands of letters were received, asking for further information, a company spokesman said. The product is not a decalomania but a small plastic square.

# SEAMOL

SEAMLESS DAMPENER COVERINGS  
PAT. PEND.

## DAMPENING ROLLER COVERING

**SEAMOL**, the **NEW** dampening roller covering has the quickest absorption quality of any known material now used.


The seamless feature guarantees an even surface eliminating the danger of stitches rotting or pulling out.

**SEAMOL** has the "two-way-stretch" texture assuring a snug fit on the roller thus eliminating creeps or wrinkles. The soft velvety surface of **SEAMOL** is delicate enough for the finest reproduction yet hardy enough to render many hours of profitable service.

**SEAMOL** is easily cleaned, its surface after cleaning, resumes its original form.

ORDER YOUR SUPPLY TODAY AND PROFIT BY THE MANY ADVANTAGES OF **SEAMOL**.

*Custom Made For  
Every Size Roller*



Drop water on **SEAMOL** and see its quick absorbing action. Notice how its fibres drink in the moisture.

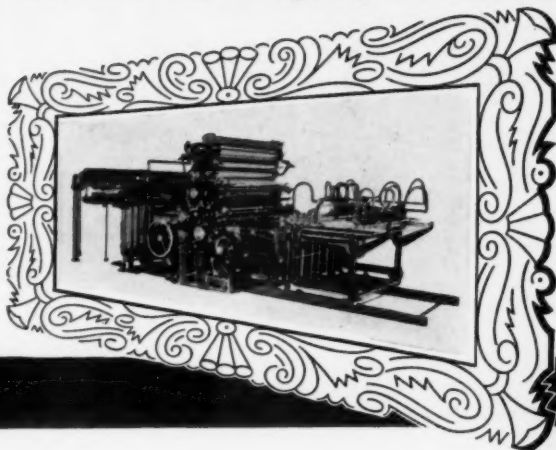
Manufactured by **C. WALKER JONES CO.** Manufacturer of Jomac Products  
PHILA. 38, PA.



# WORK HORSES of the Lithographic Industry

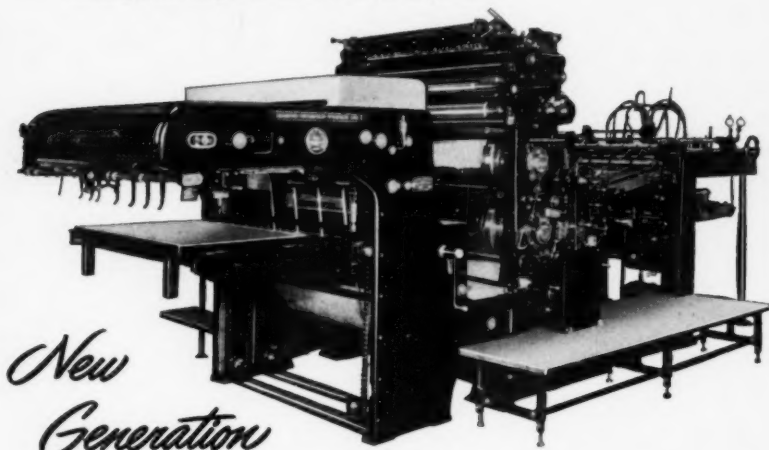
## Veteran

For 20 years, the veteran Harris S7L set the pace for an industry. In its prime, guaranteed speed was twice as fast as the letterpress equipment it replaced . . . register was unequalled. "Finest offset press for its size ever built," say many proud owners.



But, good as it was, the S7L is no match for the new generation of Harris lithographic presses. Advanced design . . . fewer interruptions . . . higher speeds . . . are reasons why the new Harris model 145, for instance, puts more salable sheets in the delivery pile every day.

A new Harris press has the productive get-up-and-go to open up new money-making opportunities. Why not calculate the savings 50% higher running speed might mean in your profit picture?



*New  
Generation*

Harris Model 145, Single color 35 x 45" Offset Press  
Maximum sheet size 36 x 48" — the most economical size for a 16-page form,  
either 8½ x 11" or 9 x 12"

## HARRIS-SEYBOLD

GENERAL OFFICES, CLEVELAND 5, OHIO



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